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LETTER FROM THE DIRECTOR & CEO, CHAIRMAN, & PRESIDENT OF THE BOARD

The fiscal year 2016/17 was a milestone one for the Seattle Art Museum. We celebrated the 10th anniversary of both SAM’s expanded downtown museum and the creation of our beloved Olympic Sculpture Park. These major additions to SAM were monumental achievements for our institution and region, literally and figuratively transforming the cultural life of the Pacific Northwest. The year provided numerous opportunities to reflect on the remarkable impact made possible over the past decade by these new spaces, from memorable exhibitions like 2010/11’s Picasso: Masterpieces from the Musée National Picasso to a renewed interest in revitalizing Seattle’s downtown waterfront inspired by the success of the Olympic Sculpture Park. It was also a chance to recognize again the thousands of people who joined together to support the projects as part of the SAM Transformation Campaign (1999–2007).

Co-chaired by SAM Trustees Susan Brotman and Jon Shirley, the Transformation Campaign still stands as the largest cultural fundraising effort in the history of our region.

While celebrating our recent past, 2016/17 also saw the start of SAM’s next great change to our facilities: the renovation and expansion of our iconic, original home in Volunteer Park. Pursued in partnership with the City of Seattle, and designed by LMN Architects, the project will provide essential upgrades and dynamic new spaces for community engagement. We want to take this opportunity to thank the hundreds of local families, foundations, and agencies that have stepped forward to help make this project a reality. We extend special thanks to Mimi Gardner Gates, SAM’s Director Emerita, and Trustee Gursharan Sidhu, co-chairs of the renovation and expansion campaign.
These developments came amid vibrant programming and exhibitions across all the museum’s locations, which together saw over 877,000 visitors this year—a testament to SAM’s continued success in its mission of connecting art to life.

Fiscal year 2016/17 saw strong participation in the museum’s robust programming for audiences of all ages. Over 36,000 people attended public programs that included lectures with artists and scholars, our long-standing film series, the ever-popular SAM Remix events, and lively programming in both summer and winter at the Olympic Sculpture Park. More than 11,000 youth and their families experienced programs that included Family Fun Days, Free First Saturdays at the Seattle Asian Art Museum, and three weeks of SAM Camp at the Olympic Sculpture Park. Over 2,000 teens engaged with our programs this year, including the 18 members of the Teen Arts Group at the creative helm of Teen Night Out. Nearly 20,000 youth toured one of SAM’s locations this year, including a program where every second grader in the Highline Public Schools was invited to visit the Olympic Sculpture Park. We reached another 14,000 K-12 students through programs in their schools and communities. We also continued our work with artists and teachers through our Creative Advantage program, a partnership with the Office of Arts & Culture to make quality arts education accessible to every student in Seattle Public Schools.

During fiscal year 2016/17 the Seattle Art Museum featured a dynamic slate of exhibitions with resonant themes, including Big Picture: Art After 1945; Graphic Masters: Dürer, Rembrandt, Hogarth, Goya, Picasso, R. Crumb; Yves Saint Laurent: The Perfection of Style; Jacob Lawrence: The Migration Series; and Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection. Beginning in February 2017, visitors were also welcomed to the downtown museum by Seattle artist John Grade’s Middle Fork, a stunning sculpture that spans the Brotman Forum. At the Olympic Sculpture Park, Victoria Haven’s Blue Sun and Spencer Finch: The Western Mystery enlivened the PACCAR Pavilion, while the summer installations continued with evocative new works: Tamiko Thiel: Garden of the Anthropocene and Christopher Paul Jordan: Latent Home Zero. The Seattle Asian Art Museum was filled with vibrant art and programming in the months leading up to its closure in February of 2017. Exhibitions Terratopia: The Chinese Landscape in Painting and Film and Tabaimo: Utsutsushi Utsushi introduced new perspectives to historic and contemporary works.

This year, an array of generous gifts brought new depth to SAM’s collection. SAM was the first American museum to have a dedicated gallery for Australian Aboriginal art thanks to the pioneering efforts of collectors Margaret Levi and Robert Kaplan, and they generously help us continue to build the collection. We were also thrilled to add Saya Woolfalk’s ChinaTEK: Virtual Chimeric Space to the African and Oceanic art collection, an installation that was included in SAM’s 2015 exhibition, Disguise: Masks & Global African Art; this addition was supported by funds from Josef Vascovitz and Lisa Goodman, Alida and Christopher Latham, and the Bill & Melinda Gates Foundation Art Acquisition Fund. In the modern and contemporary collection, SAM acquired Willy B by Akio Takamori, the renowned ceramic sculptor and longtime professor at University of Washington, who passed away in 2017. Other important acquisitions included Japanese artist Tabaimo’s video installation Crow, and Psyche Abandoned by Cupid, a generous gift to the European painting collection made by Richard and Elizabeth Hedreen, along with major works by Alex Katz and Takashi Murakami.

In the report that follows, we highlight each of our three locations and the installations, programming, and initiatives that defined SAM’s continued achievements in connecting art to life in 2016/17. We again extend our deepest thanks to all our members, donors, sponsors, volunteers, trustees, and staff whose advocacy, generosity, and tireless work helped make all of these great accomplishments possible.

Kimerly Rorschach
Illsley Ball Nordstrom Director and CEO

Stewart Landefeld
Chairman, Board of Trustees

Winnie Stratton
President, Board of Trustees
On February 10, 2017, as part of the celebration of the 10th anniversary of SAM’s downtown expansion, we unveiled *Middle Fork*, a large-scale sculpture suspended over the Brotman Forum, which follows the contours of a western hemlock tree from the Cascades. First conceived for and fabricated at Seattle’s MadArt Studio by Seattle artist John Grade, the original work was 40 feet long and more than doubled in length for its installation at SAM. Assembled by hundreds of local volunteers using pieces of old-growth cedar, *Middle Fork* is a poignant emblem to frame visitors’ experiences at the downtown museum.

A milestone for SAM’s collection was the arrival of over 90 works of 20th-century art, donated by Virginia and Bagley Wright in fiscal year 2016. The Wrights’ visionary leadership and support over six decades broadened SAM’s artistic program to incorporate the art of our time. This gift was commemorated in an installation throughout the Modern and Contemporary Art Galleries entitled *Big Picture: Art After 1945*, which opened on July 23, 2016. Landmark works of abstract expressionism by Mark Rothko and Barnett Newman shared the stage with pop masterpieces by Robert Rauschenberg and Jasper Johns and the minimalism of Agnes Martin and Robert Morris. The installation continues to evolve and take on new forms as it remains on view.

As SAM celebrated 10 years in the expanded building, dynamic special exhibitions filled the galleries with a range of themes and programming that featured the graphic arts, textiles and design, painting, film, large-scale installations, and more. These exhibitions were united by SAM’s mission of connecting art to life.
The summer 2017 exhibition was inspired by the arrival in a local private collection of *Los Caprichos*, the celebrated suite of 80 etchings by Francisco Goya that many consider the greatest print series ever created. Around the Caprichos, SAM developed *Graphic Masters: Dürer, Rembrandt, Hogarth, Goya, Picasso, R. Crumb* as an exhibition focused on the graphic arts, the first in the museum’s history. Including over 400 works in a variety of print techniques including woodblock, engraving, etching, and aquatint, the exhibition situated the work of historical masters in conversation with ink drawings illustrating the Book of Genesis by living comic artist R. Crumb, whose practice is informed by those traditions.

The exhibition’s connection to contemporary life extended into Education and Public Programs’ presentation of an energetic, free opening celebration for the community. The evening centered on a showcase of Seattle’s lively graphic arts community, displaying illustrations, zines, and print works curated by the Short Run Comix & Arts Festival.
REDEFINING THE WORLD OF WOMEN’S FASHION

Continuing SAM’s exploration of fashion initiated by the 2013 exhibition Future Beauty, Yves Saint Laurent: The Perfection of Style presented an intimate and comprehensive retrospective of the seminal French designer. Conceived and organized in partnership with the Fondation Pierre Bergé—Yves Saint Laurent, an in-depth, scholarly approach revealed Saint Laurent’s creative practice and its relationship to social issues of the day through over 100 influential garments, drawings, accessories, photographs, video, and ephemera. Educational programming was developed in collaboration with an advisory board of local designers and fashion community members. The resulting programs included a public conversation with fashion activist and model Bethann Hardison, a student fashion competition, and a fashion show of local designers who worked with objects in SAM’s collection as inspiration. An interactive digital experience offered visitors the chance to virtually try on garments in the Brotman Forum.

Installation views of Yves Saint Laurent: The Perfection of Style, 2016, photos: Natali Wiseman
THE NATURAL WORLD THROUGH THE EYES OF GREAT ARTISTS

*Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection* presented landscape paintings from Seattle collector Paul G. Allen. Organized in partnership with the Portland Art Museum and the Paul G. Allen Family Collection, the exhibition toured nationally before returning to its hometown in spring 2017. The exhibition explores the evolution of European and American landscape painting over 400 years through masterpieces by artists such as Canaletto, J. M. W. Turner, Thomas Moran, David Hockney, and Gerhard Richter. The centerpiece of the show was a group of stunning Impressionist works including one of Monet’s late, immersive views of water lilies, as well as a view of Mont Sainte-Victoire by Paul Cézanne. The Conservation Department prepared and evaluated the collection prior to its national tour and along with the Registrar’s Department oversaw the installation and de-installation of the exhibition at each venue. The Education Department explored the show’s environmental themes through programming created in partnership with the National Park Service. Digital initiatives included a program for visitors to make works of art inspired by the exhibition on in-gallery touchscreens. We also experimented with a new adult workshop format conceived as a weeklong landscape painting class with Seattle artist Ryan Molenkamp.
Commemorating the 100th birthday of groundbreaking American artist Jacob Lawrence, who made Seattle his home for the last 30 years of his life, SAM offered visitors the rare opportunity to view his epic masterwork *The Migration Series* (1941). Thanks to the Museum of Modern Art and the Phillips Collection, who each own half of the series, the museum presented the 60 paintings and the texts Lawrence wrote for each panel. The resonant theme of the Great Migration was explored by more than 3,000 students who toured the exhibition. Community members also led gallery talks about their personal migration stories that were chronicled on the SAM Blog. Public talks included a lecture by author and journalist Isabel Wilkerson, as well as a special presentation by American civil rights icon Congressman John Lewis, who discussed his award-winning graphic novel trilogy *March* with a sold-out audience composed largely of regional students and their families. Local high school students also received a complimentary copy of the graphic novel through a partnership among SAM, Seattle Public Schools, and donor Matthew Bergman.
BRINGING THE WEST COAST INTO FOCUS

In 2017, SAM presented several exhibitions focused on contemporary artists from the West Coast. Portland artist Wendy Red Star received the 2016 Betty Bowen Award. The accompanying exhibition of her photography and installations examined the tensions among traditional Native American culture, colonialist histories, and contemporary representations of Native peoples. For the exhibition Film Is Dead . . . Los Angeles artist Jennifer West created a large-scale installation made from filmstrips, a medium that resonated with both the local film and contemporary art communities. Denzil Hurley: Disclosures showcased work by this Seattle artist who recently retired from the University of Washington. The exhibition focused on the artist’s Glyph paintings, works reminiscent of the placards carried at rallies, processions, and demonstrations that speak to issues of the present political moment.
Education and Public Programs continued the dynamic programming that is integral to SAM’s connections to visitors and communities from all walks of life. SAM Remix sold out all programs again this year, bringing thousands of visitors to the museum’s energetic evenings filled with art making, performances, tours, and other creative experiences. Teen Night Out also filled the galleries with over 1,100 teens from across the greater Seattle community through its innovative programming; highlights included an audio guide and augmented reality tour created by the Teen Arts Group and lively musical performances by Travis Thompson and Party Shark.

Partnerships also continued to catalyze the connections between art and life that are integral to SAM’s community. Throughout the year, SAM collaborated with community groups to co-produce an array of events that reflect the voices of the region; these included presenting the Kijiji Night Festival in partnership with One Vibe Africa, and the museum’s annual Día de los Muertos celebration, organized by community leader and artist Fulgencio Lazo. Design Your Neighborhood programs included partnerships with Evergreen High School and Seattle Parks and Recreation that offered 18 teens the chance to engage deeply with design and architectural principles, learn from leading design professionals, build critical skills, and transform spaces within their own communities. Public Programs deepened its collaboration with the Seattle Public Library through Legendary Children, a program series focused on empowering queer and trans people of color, as well as through an evening focused on a screening of the documentary Streetwise and discussion of Seattle’s homeless crisis. SAM also continued as a lead partner in the citywide Creative Advantage initiative, working closely with the Seattle Public Schools and the Office of Arts & Culture to establish equitable access to arts education for every student in Seattle Public Schools by providing free professional development workshops for teachers and teaching artists.
CONSERVING, EXPLORING, & GROWING SAM’S COLLECTION

Views from Venice, an exhibition of veduta paintings from 18th-century Venice, offered a special opportunity for visitors to explore a painting from SAM’s collection in a new way. *The Riva degli Schiavoni, Looking West* once attributed to Canaletto (ca. 1735), was treated by the Conservation Department for the exhibition. The cleaning process, featured on a video monitor in the show, revealed the painting’s relationship to Canaletto’s painting practice. Visitors could more clearly understand that the painting was produced in the artist’s studio rather than by the master himself.

Chief Conservator Nicholas Dorman traveled to London to examine a potential purchase, the painting *Shipwreck Off the Coast of Alaska* by Louis-Philippe Crépin (1806). Following its acquisition, Dorman cleaned the painting and had the frame restored before it went on view. The Conservation Department also examined and treated several important works in the museum’s collection by Seattle artist Mark Tobey that were lent to two major exhibitions: *Mark Tobey: Threading Light*, a retrospective at the Peggy Guggenheim Collection in Venice, and *Abstract Expressionism*, at the Royal Academy of Arts in London and the Guggenheim Museum Bilbao.

The SAM Research Libraries added 1,475 new titles during 2017, including 657 electronic resources, and 22 titles to Special Collections, including the Book Arts Collection. The Bullitt Library also launched the digital collections **Seattle Fine Arts Society and the Art Institute of Seattle Publications** and **William Lautz, the Seattle Ceramic Society, and the Seattle Art Museum**. Work also began on SAM’s Historic Media Collection, which includes over 4,000 audio and video recordings. The project uncovered many treasures, such as audio and video content featuring SAM staff, volunteers, and trustees over the years; recordings of important local, national, and international artists; and coverage of milestone events such as the openings of museum sites and major special exhibitions. The library also presented a series of book installations related to special exhibitions on view.

*Shipwreck Off the Coast of Alaska*, 1806, Louis-Philippe Crépin, oil on canvas, 40 15/16 × 58 11/16 in., European Art Acquisition Fund; Bill and Melinda Gates Foundation Art Acquisition Fund; by exchange Mrs. Lew V. Day in memory of her husband; Arthur F. Ederer; H. Neil Metzler; Col. Philip L. Thurber Memorial; Mrs. Donald E. Frederick; Mr. Arrigo M. Young and Mrs. Young in memory of their son, Lieut. (j.g.) Lawrence H. Young; Phillips Morrison Memorial; Mrs. Oswald Brown, in memory of her parents Simeon and Fannie B. Leland; Miss Grace G. Denny in memory of her sister Miss Coral M. Denny; Friends of Frank Molitor in his memory; funds contributed in memory of Henry H. Judson; bequest of Charles M. Clark; Mrs. John C. Atwood, Jr.; Norman and Amelia Davis Collection; Norman Davis Collection; Mrs. Cebert Baillargeon, in memory of her husband, 2017.15
Guanyin (detail). Chinese, porcelain, 33 1/2 x 9 x 9 in., Eugene Fuller Memorial Collection, 33.38
Fiscal year 2017 marked a year of monumental transition for the Seattle Asian Art Museum. Beginning this period with dynamic artistic and educational programming, the Asian Art Museum temporarily closed on February 27, 2017, for renovation to undertake critical seismic upgrades, enhance ADA accessibility, and expand to add much-needed gallery and education space. Incorporating input from the City of Seattle, parks groups, and the community, LMN Architects created a design plan for structural improvements within the landmark 1933 building, and a light-filled addition that would offer a stronger visual connection with Volunteer Park.
Tabaimo: Utsutsushi Utsushi was the Asian Art Museum’s fall 2016 special exhibition and the final one before the closure. The globally acclaimed Japanese contemporary artist presented her meticulous animations alongside objects she had selected from the museum’s historical collection. Tabaimo also created new work, including the video installation Crow, which SAM acquired following the exhibition. Public programming included a community opening event and overview by Xiaojin Wu, SAM’s Curator of Japanese and Korean Art, followed by a conversation with the artist. The Gardner Center for Asian Art and Ideas also oversaw the provocative performance series, Those Who Remain: Concerto for Installation and Improviser, a multi-disciplinary project collaboration between composer and musician Wayne Horvitz and two Japan-based artists: video artist and VJ Yohei Saito, and dancer/choreographer Yukio Suzuki. The exhibition was supported by a grant from the Andrew W. Mellon Foundation.

Besides Crow by Tabaimo, the museum acquired other major works. In Chinese art, a highlight was a rare manuscript handscroll of the Buddhanama Sutra from the seventh through eighth century, donated by Anna M. Bille, Fook-Tan, and Clara Ching. The Japanese collection was enriched by a group of 25 woodblock prints by the influential 19th-century artists Utamaro and Hiroshige, generously donated by Allan and Mary Kollar.

The McCaw Foundation Library at the Seattle Asian Art Museum featured two book installations in fall of 2016: Important Museum Catalogues from East Asia and Antique Korean and Japanese Maps. Among acquisitions during this year, the McCaw Foundation Library received a generous gift of Japanese photobooks from collector Chris Harris. A grant from the Metropolitan Center for Far Eastern Art Studies in Kyoto, Japan, also provided important titles on Japanese and Korean art.

The autumn session of the Gardner Center’s Saturday University series presented Tea Times: Cultures, Commerce, and Conflict, presentations by eight scholars on different historical moments within the story of tea.
Much of the collections work in fiscal year 2017 focused on preparing the Asian art collection and the McCaw Foundation Library for storage during the renovation, a process that required over one year to complete. Conservation and Museum Services staff reviewed, documented, prioritized, and packed the collection so that art handlers would be able to move objects directly to storage: 10,332 works of art were moved out of the building to temporary quarters. The Conservation Department used this process to gather condition documentation for many objects. The Conservation Department also received a grant from the Andrew W. Mellon Foundation to establish an Asian art conservation studio in the renovated museum that would serve the entire West Coast. In addition, thanks to funding from the Bank of America Art Conservation Project, a pair of significant Edo-period Japanese screens, titled *Scenes in and around the Capital*, were sent to California for major conservation work.

The McCaw Foundation Library’s collection of over 30,000 volumes was moved to off-site storage in eastern Washington, with a percentage of the volumes being moved to the Bullitt Library at the Seattle Art Museum for continued use.
In the summer of 2016, SAM was in the midst of developing the design for the Asian Art Museum renovation with LMN Architects. To gain community feedback on the recommended design, SAM hosted six community meetings between July and December as well as dedicated meetings with the Volunteer Park Trust and the Friends of Seattle’s Olmsted Parks. Input was also received from Seattle Parks and Recreation and the City’s Landmarks Preservation Board. The museum also conducted a competitive bid process and hired the contractor BNBuilders for the project. They were selected based on their work on Denny Hall at the University of Washington, which shared many of the same conditions: a public facility in an historic building with old and significant trees in a beautifully landscaped setting.

Changes made to initial design plans in response to feedback from the community and other stakeholders included ensuring the east building façade would not appear as a second entrance to the museum; minimizing the physical profile of the proposed addition; removing proposed landscape terracing and seating in favor of a greensward; and supporting development of unrealized pathways from Volunteer Park’s original design by the Olmsted Brothers.

In early 2017, SAM also began negotiations with the City of Seattle for new lease and development agreements in relation to the City’s ownership of the Asian Art Museum building. SAM also pursued historic rehabilitation tax credits, which required registration in the National Register of Historic Places, a designation the Seattle Asian Art Museum received for the first time in July of 2016.

Funding for the estimated $54 million project was secured through a major investment from the City of Seattle and a private fundraising campaign co-chaired by SAM’s director emerita Mimi Gardner Gates and trustee Gursharan Sidhu. By the end of 2017, more than 80 percent of the campaign’s goal had been raised thanks to the support of hundreds of generous individuals, foundations, and agencies—all joining together to help SAM preserve its iconic original home, ensuring its ability to serve and inspire for many generations to come.
The Asian Art Museum’s final weekend of exhibitions before the renovation featured a community open house with free tours, art activities, tea tastings, and other programming. The museum closed to the public on February 27, 2017, in order to begin moving the collection.

The Gardner Center for Asian Art and Ideas did not let the building’s closure interfere with its ambitious programming, bringing diverse perspectives on Asia to other locations throughout the city in a series called “Out and About.” Through a partnership with Seattle University, the winter Saturday University series “Islam Across Asia: Art Practices / Cultural Politics” included nine scholarly presentations exploring the geographic concept of Islam. The series brought lively discussions during a timely political moment, as well as scholars new to the program’s roster and a new partnership with the Seattle Public Library.

When the collection move was complete, the community was invited to Off the Walls, a free, two-day celebration in September that included performances, lectures, temporary installations by local artists (Benji Anderson & Priscilla Umemoto, Romson Regarde Bustillo, Louis Chinn & Miss TANGQ, Kalina Chung, Minh Nguyen, Chris Shaw, Kenji Stoll, Tasveer, Junko Yamamoto), and other activities in the museum—an event that commemorated the building’s past while looking forward to the future, beaming bright beyond its walls.

Off the Walls performance, photo: Jen Au
OLYMPIC SCULPTURE PARK

Since its grand opening in early 2007, SAM’s Olympic Sculpture Park has firmly cemented its reputation as a “must visit” place for locals and visitors alike. The sculptures, architecture, and maturing landscape have become iconic signatures for Seattle, and it is now impossible to imagine the Seattle waterfront without Alexander Calder’s sculpture *The Eagle* perched atop the park’s stretch of green. The sculpture park also continues to evolve in tandem with the seasons of the natural world, displaying new energy as exhibitions, permanent collection care, and educational programming move through each year’s cycle.
SPRING & SUMMER BRING NEW ART, SCULPTURE CONSERVATION, & ENERGETIC PROGRAMS

At the park during the spring and summer, SAM commissioned two temporary, site-specific installations by prominent contemporary artists with ties to the city. In April 2016, Seattle artist Victoria Haven created Blue Sun, a dramatic wall drawing in the PACCAR Pavilion inspired by a video project, for which the artist filmed the radical transformation of South Lake Union neighborhood from her studio window over a 10-month period. Her observations from that project formed the basis for the wall drawing design—a cluster of bold crystalline forms that traversed the length of the east wall of the PACCAR Pavilion. Now based in Munich, artist Tamiko Thiel grew up in Seattle and brought her perspective on the city to Gardens of the Anthropocene, the museum’s first site-specific, augmented reality experience, installed in June 2016. Thiel’s immersive and interactive work presented summer visitors with an altered view of the Olympic Sculpture Park that spoke to environmental issues and climate change.

Changes within the permanent collection included the Conservation Department’s work to conserve Bunyon’s Chess by Mark di Suvero (1965) and Love & Loss by Roy McMakin (2005). The cedar logs of Bunyon’s Chess had deteriorated to the point where they were no longer structurally stable. Objects Conservator Liz Brown worked closely with the artist and his studio to begin the process of their replacement; finding wood of the correct scale was an important and challenging part of this project’s success. Work on the refabrication of Love & Loss’s illuminated ampersand also began this year. Brown oversaw a redesign of the sign through close collaboration with the artist, including sourcing lighting vendors who would be able to serve the project’s needs into the future.

Summer at SAM programming continued with strong attendance in 2016/17, with audiences of all ages eager to participate in music and art activities on Thursday evenings as well as yoga, tours, and workshops on Saturdays. Summer at SAM incorporated themes related to the SAM downtown exhibition Graphic Masters, offering another opportunity to engage with graphic artists in the Seattle community through summer programs at the park.

Installation view of Victoria Haven: Blue Sun, 2016, photo: Natali Wiseman
SCULPTURED DANCE ENTHRALLED

A highlight of Summer at SAM was a first-of-its-kind collaboration between the Seattle Art Museum and Pacific Northwest Ballet: a special evening of new dance works performed in, on, and around Olympic Sculpture Park artworks. Titled Sculptured Dance, this free public event featured five new works created by local choreographers Donald Byrd, Kiyon Gaines, Ezra Thomson, Kate Wallich, and Olivier Wevers, and was performed by dancers from Pacific Northwest Ballet, PNB School, Spectrum Dance Theater, and Whim W’Him. SAM and PNB estimate that 5,000 visitors attended this unique opportunity to enjoy contemporary dance amid iconic sculptures. Sculptured Dance tapped into both the rich dance community in Seattle and an overwhelming audience desire to experience performance in unexpected and public spaces for free.
INNOVATIVE INITIATIVES BRIGHTEN FALL & WINTER MONTHS

Education and Public Programs pursued new programming opportunities within the park during the fall and winter. SAM’s School and Educator Programs piloted a partnership with Highline Public Schools, providing a free tour and art workshop for every second grader in the district, which includes 32 public schools.

Public Programs also launched Winter Weekends: Art Encounters at the Park, a new artist residency program that took place in the PACCAR Pavilion. The residency was designed with experimentation in mind, allowing local artists to research, develop, and present new forms of engagement and performance at the park. From January through March 2017, Seattle artist Paige Barnes debuted a participatory performance project influenced by the art and environment of the Olympic Sculpture Park. Throughout the winter, Barnes invited visitors to take part in pulse readings influenced by her professional practice in traditional Chinese medicine. Barnes choreographed and improvised movements based on visitors’ pulse readings that led to three public performances created in collaboration with numerous local musicians, poets, dancers, and visual artists.

Art Encounters, photo: Jen Au
The wildly popular SAM Lights program also returned to the Olympic Sculpture Park on December 15, 2016. SAM partnered with the Trust for Public Land during the event to kick off a yearlong celebration of the 10-year anniversary of the opening of the park. Approximately 3,000 visitors had the chance to see the sculptures anew for this winter evening filled with temporary art installations, art making, live music, and hundreds of luminarias. Among the light installations was the work Greener by Iole Alessandrini and Ed Mannery. This sensory exploration of lasers and custom-designed options was originally installed for the park’s 2007 opening and returned as part of the commemoration of the anniversary of Seattle’s ever-changing urban green space.
EXHIBITIONS, INSTALLATIONS, & PUBLICATIONS

photo: Natali Wiseman
SEATTLE ART MUSEUM

Exhibitions

Graphic Masters: Dürer, Rembrandt, Hogarth, Goya, Picasso, R. Crumb
June 9–August 28, 2016

Yves Saint Laurent: The Perfection of Style
October 11, 2016–January 8, 2017

2016 Betty Bowen Award Winner
Wendy Red Star
November 10, 2016–March 5, 2017

Jennifer West: Film is Dead...
November 19, 2016–May 7, 2017

Jacob Lawrence: The Migration Series
January 21–April 23, 2017

Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection
February 16–May 23, 2017

Denzil Hurley: Disclosures
May 20–November 5, 2017

Yayoi Kusama: Infinity Mirrors
June 30–September 10, 2017

New Installations

John Grade: Middle Fork
January 17, 2016–ongoing

Big Picture: Art After 1945
July 23, 2016–ongoing

Close-Ups
August 17, 2016–ongoing

Views from Venice
December 10, 2016–December 10, 2017

Pure Amusements: Wealth, Leisure, and Culture in Late Imperial China
December 24, 2016–ongoing

Common Pleasures: Art of Urban Life in Edo Japan
April 15–October 22, 2017

Sam Gilliam
May 6, 2017–November 26, 2017

Installation view of Close-Ups, 2018, photo: Natali Wiseman
SEATTLE ASIAN ART MUSEUM

Exhibitions

Terratopia: The Chinese Landscape in Painting and Film
July 2, 2016–February 26, 2017

Tabaimo: Utsutsushi Utsushi
November 11, 2016–February 26, 2017

OLYMPIC SCULPTURE PARK

installations

Spencer Finch: The Western Mystery
April 1, 2017–March 3, 2019

Christopher Paul Jordan: Latent Home Zero
June 23–October 2, 2017

PUBLICATIONS

Yves Saint Laurent: The Perfection of Style
Florence Müller
Published in association with Skira Rizzoli Publications, Inc. 2016

Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection
Foreword by Brian J. Ferriso and Kimerly Rorschach
Published in association with Portland Art Museum and the University of Washington 2015
ACQUISITIONS

ChimaTEK: Virtual Chimeric Space, 2015–16, Saya Woolfalk
AFRICAN & OCEANIC ART

**Paintings**

**Wilkinkarra**
2007
Mitjili Napanangka Gibson, Australian Aboriginal, Warlpiri people, Western Desert, Northern Territory, 1940–2010
Synthetic polymer paint on canvas 78 3/4 × 120 1/16 in.
Gift of Margaret Levi and Robert Kaplan 2016.25

**Swamps West of Nyrripi (My Father's Country)**
2006
Ngoia Pollard Napaltjarri, Australian Aboriginal, born ca. 1948
Acrylic on Belgian linen 46 × 60 in.
Gift of Agatha and Stephen Luczo 2017.1.3

**Tingari Ceremonies at Wilkinkarra**
2010
Johnny Yungut Tjupurrula, Australian Aboriginal, born ca. 1930
Acrylic on Belgian linen 42 1/8 × 35 7/8 in.
Gift of Agatha and Stephen Luczo 2017.1.5

**Country and Rockholes Near the Olgas**
2006
Wentja Napaltjarri Two, Australian Aboriginal, born ca. 1945
Acrylic on Belgian linen 70 3/4 × 53 1/2 in.
Gift of Agatha and Stephen Luczo 2017.1.2

**Rockholes and Country West of Kintore**
2007
Bill “Whiskey” Tjapaltjarri, Australian Aboriginal, ca. 1920–2008
Acrylic on Belgian linen 75 × 108 in.
Gift of Agatha and Stephen Luczo 2017.1.1

**Sculpture**

**Untitled (Ceremonial Mokuy Spirit)**
ca. 1965
Binyinyuwuy, Australian Aboriginal, ca. 1928–1982
Ironwood, natural earth pigments, resin, feathers 30 1/2 × 5 × 2 1/2 in.
Gift of Agatha and Stephen Luczo 2017.1.6

**Untitled Shell**
ca. 1970s
Unknown, Western Australia
Pearl shell and natural earth pigments 6 1/2 × 5 in.
Gift of Agatha and Stephen Luczo 2017.1.8

**Textiles and Clothing**

**Center patch from Mardi Gras Indian suit**
1989–90
Big Chief Larry Bannock of the Golden Star Hunters, American, 1948–2014
Muslin, satin, seed beads, rhinestones, velvet 18 1/4 × 14 1/2 × 5 in.
Gift of Dr. Karen Morell 2016.22
**Drawings & Watercolors**

*Rising World Mood for War [An Allegory on Italy and Ethiopia]*
1935 or 1936
Morris Graves, born Fox Valley, Oregon, 1910; died Loleta, California, 2001
Transparent and opaque watercolor on Japanese paper
13 1/2 x 17 7/8 in.
Gift of Deborah Cornue, Michael Cornue and Martha Hurlburt, in loving memory of their parents Gordon and Hazel Cornue
2016.16

**Paintings**

*Celestial*
1962
Charles Seliger, American, 1926–2009
Watercolor on paperboard
12 x 16 in.
Gift of the Estate of Mark Tobey
2017.4.12

*Untitled*
1953
Mark Tobey, born Centerville, Wisconsin, 1890; died Basel, Switzerland, 1976
Transparent and opaque watercolor on Japanese paper mounted on plywood
11 1/4 x 35 1/2 in.
Gift of Ellsworth and Nancy D. Alvord
SC2017.1

**Photographs**

Margaret Ames Baillargeon
ca. 1921
Wayne Albee, American, 1882–1937
Gelatin silver print on art paper
Sheet: 9 1/2 x 7 3/8 in.
Image: 8 1/2 x 6 1/2 in.
Gift of Charles Douglas Stimson
2016.23

**Prints**

*Untitled*
1973
Hans Burkhardt, American, 1904–1994
Screenprint
Sheet: 20 1/2 x 29 1/2 in.
Image: 16 5/8 x 20 in.
Gift of the Estate of Mark Tobey
2017.4.1

*Untitled*
1972
Hans Burkhardt
Screenprint
Sheet: 29 1/2 x 20 3/4 in.
Image: 19 3/8 x 14 in.
Gift of the Estate of Mark Tobey
2017.4.2

*Requiem for Basel*
1973
Hans Burkhardt
Screenprint
Sheet: 20 3/8 x 29 in.
Image: 15 7/8 x 20 in.
Gift of the Estate of Mark Tobey
2017.4.3

*Picasso Models*
1973
Hans Burkhardt
Screenprint
Sheet: 30 x 22 5/8 in.
Gift of the Estate of Mark Tobey
2017.4.4

*Untitled*
1975
Hans Burkhardt
Screenprint
Sheet: 22 1/2 x 30 1/8 in.
Gift of the Estate of Mark Tobey
2017.4.5

*Untitled*
1971
Hans Burkhardt
Screenprint
Sheet: 17 7/8 x 26 in.
Image: 16 x 24 in.
Gift of the Estate of Mark Tobey
2017.4.6

*The Dead City (Basel)*
1974
Hans Burkhardt
Silkscreen print
Sheet: 22 1/8 x 30 in.
Image: 16 5/8 x 20 in.
Gift of the Estate of Mark Tobey
2017.4.7

*Untitled*
1968
Hans Burkhardt
Offset lithograph
Sheet: 8 1/8 x 10 7/8 in.
Gift of the Estate of Mark Tobey
2017.4.8

*Untitled*
1973
W. Paul Jenkins, American, born 1923
Screenprint
Sheet: 41 5/8 x 29 3/4 in.
Gift of the Estate of Mark Tobey
2017.4.9

*Untitled*
After 1976
Mark Tobey, born Centerville, Wisconsin, 1890; died Basel, Switzerland, 1976
Lithograph
Sheet: 30 1/4 x 39 3/8 in.
Gift of the Estate of Mark Tobey
2017.4.10

*Untitled*
After 1976
Mark Tobey
Lithograph
Sheet: 30 1/2 x 39 in.
Gift of the Estate of Mark Tobey
2017.4.11
Ceramics

Tea caddy
20th century
Ceramic
Outer box: 7 1/8 × 9 3/4 × 4 1/4 in.
Inner box: 5 5/8 × 8 3/4 × 3 3/8 in.
Teapot: 3 1/2 × 2 1/4 in.
Lid: 1 1/8 in. diameter
Gift of Mary and Cheney Cowles
2017.8

Drawings & Watercolors

Reveal in the Shadow
2016
Tabaimo, Japanese, born 1975
Ink and pencil on painted wood
Board: 18 × 18 in.
Image: 4 1/2 × 8 in. each
Gift of the artist
2017.3

Winter Mountain
After Snow
2013
Tai Xiangzhou, Chinese, born 1968
Ink on paper
17 5/8 × 113 3/8 in.
Gift of Mr. Shao F. and Mrs. Cheryl L. Wang
2017.7

Installations

Crow
2016
Tabaimo
Single-channel video installation
Duration: 4:10 min.
Asian Art Acquisition Fund
2017.5

Prints

Snowy Night, Korea
1939
Paul Jacoulet, French, 1896–1960
Woodblock print, ink and color on paper
18 1/2 × 14 1/4 in.
Gift of Frank S. Bayley III
2016.21.1

The Old Writings,
Seoul, Korea
1948
Paul Jacoulet
Woodblock print, ink and color on paper
18 1/2 × 14 in.
Gift of Frank S. Bayley III
2016.21.2

The Bridegroom,
Seoul, Korea
1950
Paul Jacoulet
Woodblock print, ink and color on paper
18 × 14 in.
Gift of Frank S. Bayley III
2016.21.3
Paintings

Psyche Abandoned by Cupid
ca. 1699
Nicolas Colombel, French, 1644–1717
Oil on canvas
44 7/8 × 57 7/8 in.
Gift of Richard and Elizabeth Hedreen
2016.24.2
MODERN & CONTEMPORARY ART

Installations

ChimaTEK: Virtual Chimeric Space
2015–16
Saya Woolfalk,
American, born 1979
Multimedia installation
15 × 25 × 5 ft.
Duration: 3:59 min.
Purchased with funds from Josef Vascovitz and Lisa Goodman, Alida and Christopher Latham, and the Bill and Melinda Gates Foundation Art Acquisition Fund 2017.16

Media Arts

Trio A
1978
Yvonne Rainer,
American, born 1934
Digital video transferred from 16 mm
Duration: 10:30 min.
Modern Art Acquisition Fund 2017.13

Seattle: Hidden Histories
1991–95
Martha Rosler,
American, born 1943
Digital video
Duration: 12:12 min.
Gift of the artist 2016.15

Paintings

Ada in White Hat
1977
Alex Katz, American, born 1927
Oil on linen 48 × 36 in.
Gift of Richard and Elizabeth Hedreen, in honor of the 75th Anniversary of the Seattle Art Museum 2016.24.3

The Adriatic
1974
Robert Motherwell,
American, 1915–1991
Acrylic on paper on Uspom board 72 × 36 in.
Gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum 2016.17.7

Flower Ball
2002
Takashi Murakami,
Japanese, born 1962
Acrylic on canvas Diameter: 98 1/2 in.
Gift of Richard and Elizabeth Hedreen 2016.24.1

Daedalus/Upliftment
2016
Fahamu Pecou,
American, born 1975
Acrylic, gold leaf and spray paint on canvas 84 × 48 in.
Bill and Melinda Gates Foundation Art Acquisition Fund 2016.20

Arista
1968
Robert Ryman,
American, born 1930
Oil on unstretched linen canvas, installed with staples, and chalk 61 3/4 × 61 1/2 in.
Gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum 2017.10

One
1995
Richard Serra,
American, born 1939
Paintstick on handmade Watson paper 56 × 55 1/2 in.
Gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum 2016.17.8
Photographs

A History of Sex (Martyr)
1995
Andres Serrano, American, born 1953
Cibachrome print, silicone, Plexiglas, wood frame
60 × 49 1/2 in.
Gift of Dead Line Ltd. (E. Annie Proulx)
2017.6

Photographs

17 years’ supply
2014
Wolfgang Tillmans, German, born 1968
Inkjet print on paper
12 × 16 in.
Gift of the Seattle Art Museum Docents
2016.18

Prints

Untitled, from La Brebis Galante by Benjamin Péret
1949
Max Ernst, German, 1891–1976
Publisher: Les Éditions Premières, Paris
Color lithograph on Arches paper
Sheet: 9 1/4 × 7 1/2 in.
Gift of the Estate of Mark Tobey
2017.11

Sculpture

Bunyon’s Chess
1965
Mark di Suvero, American, born 1933
Stainless steel and wood frame
Height: 22 ft.
Gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum
2016.17.1

In Case of Fire
2014
Barbara Earl Thomas, American, born 1948
Linocut
Image: 24 × 36 in.
Sheet: 30 × 44 in.
Gift of John D. McLauchlan in memory of his wife, Ebba Rapp, by exchange
2017.14.2

Rind (Flood Route)
2003
John Grade, American, born 1970
Chrome-plated cast brass
26 × 24 × 11 in.
Gift of Driek and Michael Zirinsky in honor of Lucy and Herb Pruzan
2017.2

Curve XXIV
1981
Ellsworth Kelly, American, 1923–2015
3/8 in. weathering steel
76 × 228 × 3/8 in.
Gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum
2016.17.3

Split
2003
Roxy Paine, American, born 1966
Polished stainless steel
Height: 50 ft.
Gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum
2016.17.4

Wandering Rocks
1967–74
Tony Smith, American, 1912–1980
Steel, painted black
Gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum
2016.17.5

Willy B
2016
Akio Takamori, Japanese (active in the United States), 1950–2017
Stoneware with under- and overglazes
35 1/2 × 16 × 23 1/2 in.
Howard Kottler Endowment for Ceramic Art, Northwest Purchase Fund, Decorative Arts Acquisition Fund, Modern Art Acquisition Fund
2017.12
NATIVE AMERICAN ART

Ceramics

*Life of the Hopi*
2017
Debbie Clashin, Native American, Hopi Tewa, born 1969
Clay, paint
3 1/2 × 15 in.
Gift of Loren G. Lipson, MD
2017.9.1

*The Four Directions*
2017
Debbie Clashin
Clay, paint
5 1/4 × 13 in.
Gift of Loren G. Lipson, MD
2017.9.2

Photographs

*Four Seasons series: Indian Summer*
2006, printed 2016
Wendy Red Star, Native American, Crow, born 1981
Archival pigment print on Sunset Fiber rag
Sheet: 23 × 26 in.
Image: 21 × 24 in.
Gift of Loren G. Lipson, MD
2016.13.4

*Four Seasons series: Fall*
2006, printed 2016
Wendy Red Star, Native American, Crow, born 1981
Archival pigment print on Sunset Fiber rag
Sheet: 23 × 26 in.
Image: 21 × 24 in.
Gift of Loren G. Lipson, MD
2016.13.1

*Four Seasons series: Winter*
2006, printed 2016
Wendy Red Star
Archival pigment print on Sunset Fiber rag
Sheet: 23 × 26 in.
Image: 21 × 24 in.
Gift of Loren G. Lipson, MD
2016.13.2

*Four Seasons series: Spring*
2006, printed 2016
Wendy Red Star
Archival pigment print on Sunset Fiber rag
Sheet: 23 × 26 in.
Image: 21 × 24 in.
Gift of Loren G. Lipson, MD
2016.13.3
Strong exhibitions drove membership, admissions, museum store, and café revenue growth year over year with accompanying increases in admissions, membership and facilities expenses to support our visitors.

Funding to support SAM comes from several sources. Earned revenue through admissions, museum store, and café sales totaled 23% of fiscal year 2017 operating revenue. Membership and fundraising event revenue provided 24% with the balance of contributed revenue providing 36%. SAM’s endowment contributed 16%. On the expense side, of the $26.7 million in total operating expenses, $18.6 million, or 70%, was program-related. Within program-related expenses, investment in education and exhibition and collection care increased 6% year over year. Accessions of art objects through purchases generally utilize donor-restricted funds and are not listed on SAM’s statement of operating activities.

As of June 30, 2017, SAM’s total net assets have grown to $292.2 million. Temporarily restricted net assets and permanently restricted net assets, including endowment and funds held in outside trusts, were $117.2 million and $147.4 million, respectively.

SAM’s audited financial statements provide more detail and are available upon request.
<table>
<thead>
<tr>
<th><strong>REVENUE</strong></th>
<th>2017 ($)</th>
<th>%</th>
<th>2016 ($)</th>
<th>%</th>
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<tbody>
<tr>
<td>Admissions</td>
<td>3,173,676</td>
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<td>3,157,110</td>
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<tr>
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<td>2,643,138</td>
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<td>Membership &amp; Events</td>
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<td>5,123,547</td>
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<td>Corporate Grants</td>
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<td>Foundation Grants</td>
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<td>Government Grants</td>
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<td>567,833</td>
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<td>Individual Gifts</td>
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<td>3,550,749</td>
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<td>In-kind Gifts</td>
<td>459,683</td>
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<td>438,399</td>
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<tr>
<td>Net Assets Released from Restrictions</td>
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<td>23</td>
<td>2,844,302</td>
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<td>Endowment Payout</td>
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<td>4,295,507</td>
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<td>Other</td>
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<td>778,434</td>
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<tr>
<td><strong>TOTAL OPERATING REVENUE</strong></td>
<td><strong>26,863,808</strong></td>
<td><strong>100</strong></td>
<td><strong>25,199,924</strong></td>
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<table>
<thead>
<tr>
<th><strong>EXPENSE</strong></th>
<th>2017 ($)</th>
<th>%</th>
<th>2016 ($)</th>
<th>%</th>
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<tbody>
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<td>Education</td>
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<td>Exhibition &amp; Collection Care</td>
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<td>6,517,729</td>
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<td>Facilities</td>
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<td>5,873,829</td>
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<td>Marketing &amp; Admissions</td>
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<td>1,132,060</td>
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<td>Museum Store &amp; Cafe</td>
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<tr>
<td>In-kind Gifts</td>
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<td>438,399</td>
<td>2</td>
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<td>Development &amp; Membership</td>
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<td>2,489,058</td>
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<td>Administration</td>
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<td>4,562,283</td>
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<td>Depreciation</td>
<td>549,750</td>
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<td>473,174</td>
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<td><strong>TOTAL OPERATING EXPENSE</strong></td>
<td><strong>26,717,388</strong></td>
<td><strong>100</strong></td>
<td><strong>24,983,683</strong></td>
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<td><strong>NET OPERATING SURPLUS</strong></td>
<td><strong>146,420</strong></td>
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<td><strong>216,241</strong></td>
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### ATTENDANCE

**SEATTLE ART MUSEUM**

<table>
<thead>
<tr>
<th>Event Type</th>
<th>Attendance</th>
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<tbody>
<tr>
<td>Public Hour Attendance</td>
<td>373,309</td>
</tr>
<tr>
<td>Seattle Art Museum &amp; Private Events</td>
<td>17,867</td>
</tr>
<tr>
<td>Public Programs</td>
<td>20,461</td>
</tr>
<tr>
<td>School Tour Attendees</td>
<td>11,487</td>
</tr>
<tr>
<td>Group Attendees</td>
<td>4,663</td>
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<tr>
<td><strong>TOTAL VISITORS</strong></td>
<td><strong>427,787</strong></td>
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**SEATTLE ASIAN ART MUSEUM**

<table>
<thead>
<tr>
<th>Event Type</th>
<th>Attendance</th>
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<tbody>
<tr>
<td>Public Hour Attendance</td>
<td>44,086</td>
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<tr>
<td>Asian Art Museum &amp; Private Events</td>
<td>2,455</td>
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<tr>
<td>Public Programs</td>
<td>4,988</td>
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<td>School Tour Attendees</td>
<td>856</td>
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<td>Group Attendees</td>
<td>302</td>
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<tr>
<td><strong>TOTAL VISITORS</strong></td>
<td><strong>52,687</strong></td>
</tr>
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*The Seattle Asian Art Museum closed 2/26/17*

**OLYMPIC SCULPTURE PARK**

<table>
<thead>
<tr>
<th>Event Type</th>
<th>Attendance</th>
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<tr>
<td>Public Hour Estimate</td>
<td>376,700</td>
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<tr>
<td>Sculpture Park &amp; Private Events</td>
<td>8,713</td>
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<td>Public Programs</td>
<td>9,445</td>
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<td>School Tour Attendees</td>
<td>1,543</td>
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<td>Group Attendees</td>
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<td><strong>TOTAL VISITORS</strong></td>
<td><strong>396,761</strong></td>
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### Public Programs

<table>
<thead>
<tr>
<th>Program</th>
<th>#</th>
<th>Attendance</th>
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<tbody>
<tr>
<td>SAM Creates</td>
<td>21</td>
<td>956</td>
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<tr>
<td>SAM Films</td>
<td>35</td>
<td>5,849</td>
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<td>SAM Performs</td>
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<td>4,330</td>
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<tr>
<td>SAM Talks</td>
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<td>2,995</td>
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<tr>
<td>SAM Remix</td>
<td>3</td>
<td>6,462</td>
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<tr>
<td>My Favorite Things Tours</td>
<td>28</td>
<td>597</td>
</tr>
<tr>
<td>Tea Ceremonies</td>
<td>17</td>
<td>280</td>
</tr>
<tr>
<td>Summer at SAM &amp; Winter Weekends</td>
<td>15</td>
<td>15,060</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>162</td>
<td>36,529</td>
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### Family Programs

<table>
<thead>
<tr>
<th>Program</th>
<th>#</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family Fun Workshops</td>
<td>6</td>
<td>223</td>
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<tr>
<td>Free First Saturdays</td>
<td>6</td>
<td>3,250</td>
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<tr>
<td>Family Days &amp; Drop-in Activities</td>
<td>25</td>
<td>7,572</td>
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<tr>
<td>Tea Ceremonies</td>
<td>17</td>
<td>280</td>
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<tr>
<td>SAM Camp*</td>
<td>15</td>
<td>580</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td>52</td>
<td>11,625</td>
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*3 weeks of camp, 116 total campers

### Teen Programs

<table>
<thead>
<tr>
<th>Program</th>
<th>#</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teen Arts Group (TAG)*</td>
<td>27</td>
<td>486</td>
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<tr>
<td>Art Lab Teen Workshops</td>
<td>5</td>
<td>129</td>
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<tr>
<td>Design Your Neighborhood</td>
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<td>348</td>
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<tr>
<td>Teen Night Out</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td>78</td>
<td>2,063</td>
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</table>

*27 sessions, TAG itself has 18 participants

*44 total sessions, 2 different cohorts

### Community Programs

<table>
<thead>
<tr>
<th>Program</th>
<th>#</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community Night Out &amp; Openings</td>
<td>2</td>
<td>2,291</td>
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<tr>
<td>Community Partner Programs</td>
<td>19</td>
<td>2,467</td>
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<td><strong>TOTAL</strong></td>
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<td>4,758</td>
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### Tours

<table>
<thead>
<tr>
<th></th>
<th>Groups</th>
<th>Individuals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Tours</td>
<td>529</td>
<td>8,928</td>
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<tr>
<td>Private Tours</td>
<td>157</td>
<td>4,019</td>
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<tr>
<td>School Tours*</td>
<td>763</td>
<td>19,871</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>1,449</td>
<td>32,818</td>
</tr>
</tbody>
</table>

*3 weeks of camp, 116 total campers

### Tours Groups

<table>
<thead>
<tr>
<th></th>
<th>Groups</th>
<th>Individuals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Tours</td>
<td>529</td>
<td>8,928</td>
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<tr>
<td>Private Tours</td>
<td>157</td>
<td>4,019</td>
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<tr>
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<td>763</td>
<td>19,871</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>1,449</td>
<td>32,818</td>
</tr>
</tbody>
</table>

*27 sessions, TAG itself has 18 participants

*44 total sessions, 2 different cohorts
SAM collaborated with community partners on SAM Remix, Summer at SAM, Teen Night Out, Community Night Out, Family Festival, Free First Saturday, and other community programs. Our partners include:

8 Limbs Yoga Centers
AIA Seattle
The Alliance Française de Seattle
Arcade
The Bikery
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Jacob Lawrence Gallery
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MOHAI
MoPOP
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Northwest Tap Connection
Office of Arts & Culture
One Vibe Africa
Pacific Bonsai Museum
Pacific Northwest Ballet
Path with Art
The Pointe
Powerful Voices
PrideASIA
Reading with Rover
Sawhorse Revolution
Seawall Project
Seattle Art Fair
Seattle Arts and Culture Events
Seattle Arts & Lectures
Seattle Model’s Guild
Seattle Metropolitan Chamber Orchestra
Seattle People of Color Salon
Seattle Public Library
Seattle Public Schools
Seattle Symphony
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