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Contents: Installation view of Figuring History: Robert Colescott, Kerry James Marshall, Mickalene Thomas at Seattle Art Museum, 2018, photo: Stephanie Fink.
LETTER FROM THE DIRECTOR & CEO, CHAIRMAN & PRESIDENT OF THE BOARD

The fiscal year of 2017/2018 was an exciting one for all three locations of the Seattle Art Museum. It included astounding highlights such as the resounding success of the popular Yayoi Kusama: Infinity Mirrors exhibition at Seattle Art Museum, the official groundbreaking that kicked off the $56 million restoration and enhancement of the beautiful Art Deco Asian Art Museum, and a tremendous two-day celebration in honor of the founders of the Olympic Sculpture Park, Jon and Mary Shirley, that raised nearly $700,000 to benefit programs at the sculpture park. These important milestones were matched by financial success for the museum with blockbuster exhibitions driving membership, admissions, museum store, and café growth year over year.

In the report that follows, we highlight each of our locations and offer details about these successes and the many other exhibitions, installations, publications, programs, acquisitions, and initiatives that helped us accomplish our mission of connecting art to life in this fiscal year.

We are proud of the hard work of all involved and wish to extend our deepest thanks to our members, donors, sponsors, volunteers, trustees, and staff whose support, generosity, and tireless work helped make these great achievements possible.

Kimberly Rorschach
Ilseley Ball Nordstrom Director and CEO

Stewart Landefeld
Chairman, Board of Trustees

Winnie Stratton
President, Board of Trustees
A YEAR OF DYNAMIC GLOBAL PROGRAMMING

In 2017–18, SAM celebrated the depth of its global artistic program through exhibitions and educational programming that resonated with visitors from near and far. The downtown museum saw strong attendance and record museum membership, which reached an all-time high of 55,991 households. From the enthusiasm surrounding *Yayoi Kusama: Infinity Mirrors* to the new scholarship introduced by *Andrew Wyeth: In Retrospective*, and the thought-provoking questions raised by *Figuring History*, this year proved to be one of SAM’s most dynamic. Energetic participation, thoughtful engagement, impactful collaborations and generous support all came together to enliven the museum in brilliant, new ways.
The year opened with *Yayoi Kusama: Infinity Mirrors*, an exhibition that prompted around-the-block lines of visitors eager to experience the artist’s immersive Infinity Mirror Rooms. Kusama, who has been creating work since the 1950s, became the unlikely pop star of 2017. The exhibition welcomed visitors from nearly every state in the US, as well as from countries throughout the world. Over 16,000 people became museum members during the three months of the exhibition—a testament to the community’s enthusiasm for this unique opportunity to see the life’s work of a true visionary. The in-depth survey offered an opportunity for visitors to experience five of her iconic Infinity Mirror Rooms alongside more than 60 works on paper, sculptures, and large-scale paintings from the 1950s to the present, including the West Coast debut of her most recent works.

Activities across all departments supported the monumental success of *Yayoi Kusama: Infinity Mirrors*. SAM’s conservators provided critical insights into the care and display of the artist’s complex works. Engaging educational programs included an evening screening of Kusama’s film and video works and an interactive Pom-Pom Garden Installation presented by the Gardner Center for Asian Art and Ideas. The Sunday Drop-In Studio: Infinity Reflections series also offered a special opportunity for visitors of all ages to participate in hands-on art making inspired by Kusama’s processes alongside local artists, including Junko Yamamoto, Celeste Cooning, Regina Schilling, and Ellen Ziegler.
ANDREW WYETH: IN RETROSPECT EXPLORES A MASTER ARTIST IN UNEXPECTED WAYS

In the fall, SAM presented the groundbreaking exhibition *Andrew Wyeth: In Retrospect*, curated by Patricia Junker, SAM’s Ann M. Barwick Curator of American Art, in partnership with the Brandywine River Museum. Featuring over 100 paintings and drawings from throughout Wyeth’s career, the exhibition followed the evolution of one of America’s most famous painters by bringing together well-known and rarely seen works. *Andrew Wyeth: In Retrospect* was especially noteworthy for the new scholarship it brought to light, including the role that film played in inspiring Wyeth’s art and other lesser-known aspects of the seminal artist that are captured in the accompanying catalogue co-edited by Junker.

SAM’s Education and Public Programs team also organized a wide-ranging slate of programming. Educators created an audio guide in partnership with the Brandywine River Museum that offered engaging insights into the exhibition and was experienced by over 18,000 visitors. Public Programming explored the cinematic influence of Andrew Wyeth’s work, inviting local filmmakers to create short films inspired by the paintings during a weeklong sprint; throughout the exhibition, SAM showcased the films created by 25 teams, which ranged from poignant to humorous. The Teen Arts Group also designed tours focused on historical representations of the female figure and the ways those histories intersect with the #MeToo movement. The exhibition resonated strongly with teachers; over 400 attended the Educator Preview—one of the highest figures ever seen for this event.

FIGURING HISTORY REDEFINES REPRESENTATION AND INSPIRES NEW COLLABORATIONS

The spring exhibition Figuring History: Robert Colescott, Kerry James Marshall, Mickalene Thomas featured three pioneering artists from successive generations who use figurative painting to critique and redefine mainstream narratives of Black representation. Curated by Catharina Manchanda, Jon & Mary Shirley Curator of Modern & Contemporary Art, the exhibition and its publication presented important works from SAM’s collection, including the recently acquired Les Demoiselles d’Alabama: Vestidas (1985) by Colescott, alongside loans from several institutions and collections. Mickalene Thomas also created new works for the exhibition.

Figuring History reflected the museum’s role in the community as a place where exciting and challenging questions can be asked—an aspect of the show that was at the heart of its robust educational programming. The Figuring History cell phone tour featured a range of voices and stories from local cultural ambassadors and was used by over 1,600 visitors. An interactive educational space called “Reflect and Respond” combined digital and analog activities to surface important questions raised by the exhibition and inspired thousands of note-card responses from visitors. The Complex Exchange program series, hosted at both the Seattle Art Museum and at the Northwest African American Museum (NAAM), featured Seattle community members from a variety of disciplines, who tackled themes that resonated with Figuring History and NAAM’s exhibition Everyday Black.

A number of community partnerships and collaborations were essential to Figuring History’s success. SAM was honored to collaborate with the Seattle People of Color Salon (SPoCS) to implement viewing hours open only to SPoCS members. This opportunity was created specifically for People of Color, by People of Color. The viewing hours took place once per month, were free for SPoCS members, and included networking, activities, and facilitated discussions with local podcasters. The exhibition’s Community Opening also featured a partnership between Teen Arts Group and the NAAM Youth Curators, who co-led tours centered on African American history and identity. SAM partnered with Kids and Race to co-author a guide focused on looking at works of art and generating discussions on race and identity with young children. SAM’s Education team also deepened their relationship with Exhibition Educator advisors. Donte Felder and Eve Sanford reviewed the Educator Resource Guide and also led the Educator Workshop, a collaborative method that will be used as a model for future exhibitions.

Installation views of Figuring History: Robert Colescott, Kerry James Marshall, Mickalene Thomas at Seattle Art Museum, 2018, photos: Stephanie Fink and Natali Wiseman.
JEAN-MICHEL BASQUIAT’S UNTITLED: A RARELY SEEN MASTERPIECE COMES TO SEATTLE

In March of 2018, SAM featured the first West Coast presentation of American artist Jean-Michel Basquiat’s famed work, *Untitled* (1982). The special one-painting exhibition, *Basquiat—Untitled* offered visitors a rare opportunity to see the painting, which had never been publicly exhibited since its original unveiling the year of its creation. *Untitled* marks a decisive turn toward figurative painting by Basquiat, moving from works on the walls of the city to works on canvas. The museum’s educational programs included SAM Remix; Legendary Children, a night celebrating QTPOC communities; Teen Night Out; and a Family Fun Workshop, all of which undertook different approaches to exploring the painting’s compelling themes and techniques.
EXHIBITIONS OF CONTEMPORARY ART ADDRESS RESONANT, PROVOCATIVE SUBJECTS

SAM’s programming this year also included presentations of contemporary art that interrogated current global issues and events. The 2017 Gwendolyn Knight and Jacob Lawrence Prize recipient Sondra Perry’s *Eclogue for [in] HABITABILITY* was an installation that incorporated 3-D rendering and terraforming to ask, “What happens if we go to a place that we want to create as a habitable place for full life on earth, but we don’t know what life looks like there?” The 2017 Betty Bowen Award recipient Jono Vaughan presented work from her ongoing series *Project 42*, using textiles and performance to address the pattern of violence against transgender people in the United States. *Everyday Poetics* introduced Seattle audiences to contemporary Latin American art from the collection of Janice Niemi and Dennis Braddock, many of which were created from mundane items such as books, dust cloths, and soda cans that were repurposed into arresting lyrical objects. *Walkabout: The Art of Dorothy Napangardi* focused on the Indigenous Australian artist and her relationship to the landscape that was her home through the lens of works lent by collectors Margaret Levi and Robert Kaplan.

Artist Sondra Perry pictured.
Photo: Natali Wiseman.
Behind the scenes, SAM’s conservators and libraries continue their important work with the museum’s collections. The Conservation Department focused on a number of major permanent collection projects this year. They completed treatment of Massimiliano Soldani-Benzi’s Lamentation over the Dead Christ in partnership with Florentine conservator Ludovica Nicolai and the Museo Nazionale del Bargello; they also continued work on Shipwreck off the Coast of Alaska by Louis-Philippe Crépin. The Edo-period Japanese screens Scenes in and around the Capital received crucial treatments at Studio Sogendo in California, which were supported by a generous grant from Bank of America. SAM Senior Objects Conservator Elizabeth Brown also continued preservation planning for SAM’s new media works. SAM’s Conservation team extended their work to the greater museum community through activities including mentoring interns, teaching on the University of Washington’s Museology Graduate Program, and giving presentations for regional and national conservation organizations.

In 2017-18, the Seattle Art Museum Research Libraries—the Dorothy Stimson Bullitt Library at the Seattle Art Museum and the McCaw Foundation Library at the Seattle Asian Art Museum—focused on developing and preserving important collections. During the Asian Art Museum’s renovation, the McCaw Foundation Library was partially merged into the Bullitt Library. Nearly 1,200 new titles were added this year, including exceptional artist’s books created by Clarissa Sligh, Dayanita Singh, Lynn Skordal, and others. The Bullitt Library also continued work on SAM’s Historic Media Collection with the support of a second 4Culture grant; historic video content was carefully digitized, preserved, and featured in screenings at the Northwest Film Forum and SAM. The Bullitt Library also launched two digital collections: Documents Northwest: The PONCHO Series and Seattle Fine Arts Society and the Art Institute of Seattle Publications.
REMEMBERING SAM’S SUPPORTERS, PAST AND PRESENT

Sadly, this year also included the passing of some of SAM’s greatest friends, supporters, and champions. These included co-founder of Costco, Jeff Brotman, who served on SAM’s board for nearly 30 years, constantly pushing the museum artistically and inspiring SAM to dream big. Jane Lang Davis was active with the museum for more than 40 years before her passing this year, including over 30 years as a trustee; she was known as the “life of the party” and helped form a large, active group of community supporters for the museum. SAM will also miss Nancy Alvord, who encouraged the development of a robust membership program in the 1960s. She also created the board of trustees’ Volunteer Committee, ensuring the museum’s large and crucial volunteer core had a voice at the table. This year also included the passing of Brooks Ragen, who served as both president and chairman of SAM’s board of trustees and saw the museum through some of its most critical periods, including the decision to begin pursuing a sculpture park.

The generous, forward-thinking spirit of SAM’s longtime leadership continued this year through exceptional support from across the museum’s tremendous community. This included the Seattle Art Museum Supporters (SAMS)—a dedicated group of nearly 200 women committed to fundraising for the museum who contributed an astonishing $700,000. October 2017 also marked the 10th anniversary of the annual Diwali Ball—a celebration of India’s festival of lights that raises funds providing essential support to SAM’s South Asian programs. SAM’s great milestones in 2018 would not have been possible without the support and leadership that have been integral to the museum since its earliest beginnings and which continue to this day.

THE SEATTLE ASIAN ART MUSEUM EMBARKS ON A BRIGHT FUTURE

In 2017–18, renovation and enhancement of the Asian Art Museum’s beloved historic building was in full effect. The collection moved into storage, the permitting and construction processes began, and celebrations of the museum’s future brought thousands to bid farewell to the existing building. Despite its closure to the public, the Asian Art Museum bustled with activity in an unwavering testament to its vitality and the exciting years ahead.

The campaign to secure the $56 million needed for the renovation and expansion of the Asian Art Museum continued, with over $6 million raised this year alone. Among the many generous contributions, the Seattle Art Museum Supporters (SAMS) donated $400,000 to support the Asian Art Museum restoration and enhancement, half of which was raised in about one month.
Behind the scenes, staff also undertook the many preparations needed for renovations to commence. SAM’s Conservation and Museum Services teams finished moving more than 10,000 works from the collection out of the museum and into temporary storage facilities prepared earlier this year. SAM received an exceptional $3.5 million grant from the Andrew W. Mellon Foundation to establish a conservation studio for the treatment and study of Asian paintings from the museum’s collections and others throughout the western US. The grant will be matched with $2.5M to create an endowment that support the center’s activities in perpetuity. Besides Crow by Tabaimo, the museum acquired other major works. In Chinese art, a highlight was a rare manuscript handscroll of the Buddhana 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 Conservation team pursued plans to partner with the Mellon Foundation–supported Pacific Northwestern Consortium for the Science of Cultural Heritage Conservation to examine and research paintings passing through the studio.

In anticipation of the museum’s reopening, SAM conservators also commenced treatment of works from the collection, including a technical study of the Monk at the Moment of Enlightenment, a 14th-century Chinese wooden sculpture important to scholarship being pursued by Foster Foundation Curator of Chinese Art Ping Foong.

In June 2018, the former Ann P. Wyckoff Teacher Resource Center moved to SAM downtown and was renamed the Ann P. Wyckoff Education Resource Center to more accurately reflect its expanded offerings for both educator and family audiences. The McCaw Foundation Library also partially merged with the Dorothy Stimson Bullitt Library downtown, making its research materials and resources available to the community during the Asian Art Museum’s renovations.

*Monk at the Moment of Enlightenment*, ca. 14th century, Chinese, wood with polychrome decorations, 41 x 30 x 22 in., Eugene Fuller Memorial Collection, 36.13.
Once all the art had been relocated to temporary storage, SAM celebrated the Asian Art Museum’s exciting future with two days of free community programs inside the empty historic building—a series of events attended by thousands of enthusiastic visitors. The evening of Friday, September 15, offered a chance to reflect on the art and dance of India with talks by leading scholars Nalini Balbir (Université Sorbonne-Nouvelle, Paris) and Ayla Joncheere (Ghent University, Belgium). A reception featuring Bijli, an electric Indian fusion band, concluded the program.

On Saturday, September 16, Off the Walls: Community Day gave audiences of all ages a chance to experience performances and take part in art making. The Asian Art Museum was bursting at the seams with families during this wildly popular event, which featured live art installations created by artists Benji Anderson and Priscilla Umemogto, Louis Chinn and DJ miss TANGQ, Kalina Chung, Minh Nguyen, Chris Shaw, and others. Hands-on art activities, as well as performances by CHIKIRI & the School of TAIKO, Mak Fai Kung Fu Club Lion Dance Team, and Massive Monkees Studio: The Beacon filled the day. The festivities extended into the evening with Off the Walls: After Dark, a unique experience that included karaoke hosted by Pride Asia and energetic beats spun by DJ miss TANGQ.
A GRAND GROUNDBREAKING COMMEMORATES THE MUSEUM’S LEGACY AND COMMUNITY

Many essential milestones and approvals were met this year as the Asian Art Museum moved toward its formal groundbreaking. The City of Seattle Landmarks Preservation Board approved the revised renovation and expansion project, following significant planning by the building renovation project team (including LMN Architects, Walker Macy landscape architects, BNB Builders, and OAC Services.) to incorporate suggestions from the Landmarks Board, the City of Seattle, and the public. In February 2018, Seattle City Council members also unanimously approved the museum’s new lease, development agreement, and a Land Use Code amendment, officially clearing the way for the construction permit needed to begin the renovations.

On March 13, 2018, the official groundbreaking ceremony celebrated the beginning of the $56 million restoration and enhancement process. Many of the instrumental supporters behind the project attended the event, including SAM executives, City of Seattle leaders, project donors, and enthusiastic members of the community.

In her remarks, SAM’s director and CEO, Kimerly Rorschach, noted, “For the last 20 years, we’ve known the day would arrive when we needed to restore this architectural treasure that houses one of the most important Asian art collections in the country. That day has come.” Building campaign co-chairs Mimi Gardner Gates, SAM’s director emerita, and Gursharan Sidhu, SAM trustee, along with Michael Shiosaki, director of planning and development at Seattle Parks & Recreation, also spoke to the museum’s importance and role in the community. By June 2018, renovations were fully underway. The panel ceiling over the Fuller Garden Court was removed, the demolitions needed for structural and seismic upgrades began, and additions on the building’s east side forged ahead.

Photo: Natali Wiseman.
THE GARDNER CENTER PRESENTS
COMPELLING PROGRAMMING
AROUND THE CITY

The Gardner Center for Asian Art and Ideas presented a robust mixture of its signature Saturday University lecture series, performances, and other talks in multiple locations across Seattle and Bellevue this year, ensuring the Asian Art Museum’s programming reached a diverse range of audiences during the building’s closure. The Saturday University series focused on three themes: waterscapes, belonging, and textiles. Seattle University hosted the presentations during the fall and winter months. The fall series entitled Waterscapes: Imagery and Environment in Asia series included talks on art, history, and contemporary water issues, from Chinese landscape painting to climate change in Bangladesh. Curator Tim Clark of the British Museum spoke on Japanese prints by Hokusai as the series grand finale. The winter series Boundaries of Belonging consisted of six lectures including talks on “Racism Vulgar and Polite” by Tak Fujitani, professor at the University of Toronto, and “Rohingyas: The World’s Most Persecuted Minority” by Azeem Ibrahim, senior fellow at the Center for Global Policy in Washington, DC.

The spring’s Asian Textiles Across Time and Place series held at SAM downtown was especially popular and included viewings of textiles from a private collection before each talk. The Gardner Center also arranged for three visiting textile speakers to present additional evening conversations in venues throughout the greater Seattle area, including the Bellevue Arts Museum, the Rainier Arts Center, and Bellevue City Hall. Curator Rosemary Crill from the Victoria and Albert Museum discussed Indian textiles of Kashmir. College of the Holy Cross anthropologist Susan Rodgers conversed with a local collector on collecting practices and social business models that support textile artists, and Pratt Institute media scholar Minh-Ha Pham discussed cultural appropriation in fashion with Melanie King, faculty member of Seattle Central College’s Art History department.

Among other programming offered by the Gardner Center this year, the free annual World Music Series drew record attendance for three Friday night performances at the Volunteer Park amphitheater during the summer; featured performers included Cambalache, Chikiri School of Taiko, and Clinton Fearon and the Boogie Brown Band. Writers Shashi Tharoor and Kanishk Tharoor also drew a large crowd to the Bellevue Arts Museum. Textile artist Shoji Yamamura offered participants the opportunity to learn ikat dyeing and weaving firsthand during a workshop. Korean photographer Ahn Jun also presented an engaging talk at SAM Downtown in partnership with Photographic Center Northwest. Together, the Gardner Center’s rigorous year ensured that the greater Seattle community had a range of opportunities to engage with compelling programming centered on the arts of Asia.
OLYMPIC SCULPTURE PARK

Photo: Robert Wade
In 2017–18, the Olympic Sculpture Park continued its year-long 10th Anniversary Celebration, highlighting the legacy of the nine-acre “museum without walls” that is free and open to all. Brought to life by the artistic and educational programs that have come to define its many roles, the sculpture park has grown into an international icon, a nexus for art and environmental education, and a community gathering space that is animated by activities all year long.
ART AT THE PARK TRANSFORMS, INTERROGATES, AND INSPIRES

This year, New York–based artist Spencer Finch attuned visitors to the shifting colors of the sky and our surroundings through his arresting *The Western Mystery*, an installation that spanned the ceiling of the PACCAR Pavilion. The artist suspended 90, gently rotating panes of colored glass to create an abstract rendering of a Seattle sunset. SAM also continued its tradition of temporary, site-specific summer projects with *Latent Home Zero* by Christopher Paul Jordan. The installation addressed the historic migration of African American people across the United States through a series of collaged slides dedicated to north, south, east, and west. Park visitors were invited to peer through a binocular telescope and observe what the artist described as “an interactive silent film.” SAM’s standout collection at the park also continued to draw strong visitation this year. The community welcomed the return of Mark di Suvero’s *Bunyon’s Chess* to the North Meadow following conservation treatment by SAM staff in collaboration with di Suvero’s studio and local artist Brian Beck.

Installation view of *Spencer Finch: The Western Mystery* at Olympic Sculpture Park, 2017, photo: Natali Wiseman.
SUMMER AT SAM CELEBRATES MILESTONES AND A SPIRITED SEATTLE COMMUNITY

The year’s summer season marked the 10th Anniversary with a two-day celebration in honor of the park’s founders: Jon and Mary Shirley. These events raised nearly $700,000 to benefit programs at the park that honor the Shirleys’ vision, dedication, and support in making the sculpture park a beloved Seattle landmark.

This year’s Summer at SAM programming was also inspired by the 10-year milestone, as well as Spencer Finch’s and Christopher Paul Jordan’s installations, and SAM’s special exhibition downtown: Yayoi Kusama: Infinity Mirrors.

Thursday evenings brought thousands of visitors to the park, beginning with a program produced in partnership with co-op performing arts and restaurant venue Black & Tan Hall. Other exciting evenings included Dog and Bike Nights, as well as the ever-popular SAM Remix at the park.

Sculptured Dance, SAM’s partnership with Pacific Northwest Ballet, also saw its second and final installment at the park this summer, featuring five new, site-specific dance works created by Seattle-area choreographers and dancers. Over 3,500 people experienced these stunning outdoor performances that were inspired by the surrounding artwork and landscape.

Saturday programming continued SAM’s long-standing partnership with 8 Limbs Yoga Centers, as well as the park’s annual Zumba sessions. A lively Family Field Day invited visitors of all ages to a day filled with interactive activities in July.

Photo: Robert Wade.
SPARKING CREATIVITY AMONG THE PARK’S YOUNG LEARNERS

This year, SAM launched a groundbreaking new partnership with Tiny Trees to open an outdoor preschool program at the park. Using the park’s ecosystems and sculptures as the primary classroom, the preschool offered a nature-rich and art-focused curriculum to develop curiosity, creativity, and social and emotional skills among young learners. SAM’s highly successful Drawing from Nature program for K–12 students also entered its second year, bringing over 1,000 second-grade students from the Highline School District to attend free guided tours and art workshops. Students on these tours discussed contemporary art, observed native plant life, and discovered the ways the environment inspires artists.

Photo: Robert Wade.
Throughout the colder months, programs for all ages explored the winter season at the sculpture park. During the fourth annual SAM Lights, the glow of luminarias flooded the park on an energetic evening in December. Thousands of visitors participated in the event’s activities, which included a light installation in the trees by art and technology company Sensebellum, glowing inflatables in the Gates Amphitheater designed by Seattle Design Nerds, and art-making activities for youth led by local artists Wyly Astley and Romson Regarde Bustillo. The Winter in the Park program series featured Kids Saturdays, three hands-on art programs for children and their families. SAM’s Art Encounters artist residency program also continued for a second year on Friday evenings and featured an exciting collaboration by artists Tia Kramer, Eric J. Olson, and Tamin Totzke. Their resulting site-specific work, _Orbiting Together (Symphony No. 1)_ , combined text messages with choreography to playfully critique the ways we interact with technology through a participatory performance.

Photo: Robert Wade.
EXHIBITIONS, INSTALLATIONS & PUBLICATIONS

SEATTLE ART MUSEUM

Exhibitions

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

Andrew Wyeth: In Retrospect
October 19, 2017–January 15, 2018

Everyday Poetics
November 18, 2017–June 17, 2018

Sondra Perry: Eclogue for [in]HABITABILITY
December 8, 2017–July 8, 2018

Figuring History: Robert Colescott, Kerry James Marshall, Mickalene Thomas
February 15–May 13, 2018

Basquiat—Untitled
March 21–August 13, 2018

Project 42: Jono Vaughan: 2017 Betty Bowen Award Winner
April 21–August 5, 2018

Walkabout: The Art of Dorothy Napangardi
May 5, 2018–March 7, 2021

Double Exposure: Edward S. Curtis, Marianne Nicolson, Tracy Rector, Will Wilson
June 14–September 9, 2018

New Installations

Talents and Beauties: Art of Women in Japan
November 4, 2017–July 15, 2018

Extreme Nature: Two Landscape Paintings from the Age of Enlightenment
December 15, 2017–December 9, 2018

Lessons from the Institute of Empathy
March 31, 2018–ongoing

New Topographics
June 30, 2018–April 14, 2019

OLYMPIC SCULPTURE PARK

Installation

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

Andrew Wyeth: In Retrospect
Patricia Junker and Audrey Lewis
Published in association with Yale University Press
2017

Figuring History: Robert Colescott, Kerry James Marshall, Mickalene Thomas
Catharina Manchanda
Published in association with Yale University Press
2018

Double Exposure: Edward S. Curtis, Marianne Nicolson, Tracy Rector, Will Wilson
Barbara Brotherton, Christy Christodoulides, and Lydia Sigo
2018

ACQUISITIONS

Image: Detail of Shipwreck off the Coast of Alaska, 1806, Louis-Philippe Crépin
AFRICAN & OCEANIC ART

Figurated Bellows, early 20th century, Songye culture, Democratic Republic of the Congo, Gift of Oliver E. Cobb and Pamela F. Cobb.

**Sculpture**

Gbékre (Simian) Shrine Figure
Early 20th century
Baule culture,
Ivory Coast
Wood with
accumulated deposits
34 × 10 × 9 in.
Gift of Georgia
Schwartz Sales
2017.24

**Print**

Up in the Sky 11
1997
Tracey Moffatt,
Australian, born 1960
Offset color lithograph
37 3/4 × 43 in.
Gift of the Microsoft
Corporation
2017.17

Figurated Bellows
Early 20th century
Songye culture,
Democratic Republic
of the Congo
Wood, animal skin,
sticks
Height: 18 1/2 in.
Gift of Oliver E. Cobb
and Pamela F. Cobb in
honor of Thomas G. B.
Wheelock
2017.25
AMERICAN ART

Drawings & Watercolors

*Untitled*
1941
Abe Blashko, American, 1920–2011
Lithographic crayon on paper
18 x 21 in.
Gift of Seattle Art Museum staff in honor of Patricia Junker
2018.7

*The Assistant Was Held Down with a Forked Stick while a Buck Bound His Tail to a Driver Picket,* for “Whistling Sandy,” by Roy Norton, in *Everybody’s Magazine,* August 1906
1906
Will Crawford, born Washington, DC., 1869; died Free Acres, New Jersey, 1944
Ink on Bristol board
16 3/8 x 20 3/4 in.
Framed: 25 1/2 x 29 3/4 x 2 1/4 in.
Gift of the Estate of Bruce Leven
2018.5.9

*Cocktails*
1954
Reginald Marsh, American, born Paris, 1898; died Bennington, Vermont, 1954
Crayon on Crane and Co. parchment paper
18 7/8 x 14 3/4 in.
Framed: 25 5/8 x 22 x 1 1/8 in.
Gift of the Estate of Bruce Leven
2018.5.2

*For a Long Time He Stood,* a design for *The Way of an Indian* probably 1900
Frederic Remington, American, born Canton, New York, 1861; died Ridgefield, Connecticut, 1909
Ink wash and opaque white on paper
23 x 21 3/4 in.
Framed: 32 3/4 x 31 1/2 x 2 in.
Gift of the Estate of Bruce Leven
2018.5.4

*Sketch of a Texas Ranger* for “How the Law Got into the Chaparral”
1896
Frederic Remington
Ink on wood pulp paper mounted on wood pulp paperboard
15 3/4 x 11 in.
Framed: 22 1/4 x 17 x 1 1/2 in.
Gift of the Estate of Bruce Leven
2018.5.5

*[Northwest Canoe] probably 1884–86 or 1903–14
Theodore J. Richardson, born Readfield, Maine, 1855; died Minneapolis, Minnesota, 1914
Watercolor on paper
5 x 9 7/8 in.
Framed: 13 1/2 x 17 1/2 x 1 1/4 in.
Gift of the Estate of Bruce Leven
2018.5.3

*Blanco, for Charles J. Steedman, Bucking the Sagebrush*
1903–4
Charles Marion Russell, Born St. Louis, Missouri 1864; died Great Falls, Montana, 1926
Ink and opaque watercolor on illustration board
14 x 11 in.
Framed: 18 1/4 x 14 5/8 x 1 3/4 in.
Gift of the Estate of Bruce Leven
2018.5.7

*The Steel Mill* ca. 1940
Watercolor on wood pulp illustration board
25 1/4 x 22 in.
Framed: 34 x 31 x 1 1/2 in.
Gift of the Estate of Bruce Leven
2018.5.11

*Sketch of a Texas Ranger,* 1896, Frederic Remington, Gift of the Estate of Bruce Leven.
China (Kakemono) 1934
Mark Tobey, born Centerville, Wisconsin, 1890; died Basel, Switzerland, 1976
Ink on paper, mounted on silk on paper as kakemono hanging scroll
Image: 9 1/2 × 7 1/8 in. Overall: 31 1/2 × 12 1/2 in.
Gift of David M. and Roberta R. Weinstein in memory of Max and Florence Weinstein 2017.19.1

Paintings

Chief Shakes 1914
Belmore Browne, born Staten Island, New York, 1880; died Rye, New York, 1954
Oil on canvas 30 × 19 in. Framed: 37 1/4 × 26 1/4 × 2 1/2 in.
Gift of the Estate of Bruce Leven 2018.5.10

A Moment of Suspense 1909
Henry Farny, born Ribeauville, Alsace, France, 1847; died Cincinnati, Ohio, 1916
Oil on Windsor and Newton prepared wood panel
Gift of the Estate of Bruce Leven 2018.5.8

Singing Bird ca. 1940
Morris Graves, born Fox Valley, Oregon, 1910; died Loleta, California, 2001
Tempera and wax on Masonite Framed: 20 × 15 1/2 in.
Gift of David M. and Roberta R. Weinstein in memory of Max and Florence Weinstein 2017.19.2

A Woman with Red Hair 1922
William McGregor Paxton, American, 1869–1941
Oil on canvas 30 × 25 in. Framed: 39 1/4 × 34 1/2 × 2 1/2 in.
Gift of the Estate of Bruce Leven 2018.5.1

Northwest Salmon Fishermen probably 1941
Rudolph Franz Zallinger, born Irkutsk, Siberia, 1919; died Branford, Connecticut, 1995
Oil and charcoal on illustration board 14 × 16 in.
Gift of Kristina Zallinger 2018.6

A Trapper ca. 1910–15
Newell Convers Wyeth, born Canton, New York, 1882; died Chadds Ford, Pennsylvania, 1945
Oil on canvas 34 1/4 × 25 in. Framed: 41 1/2 × 32 1/2 × 3 in.
Gift of the Estate of Bruce Leven 2018.5.6

A Moment of Suspense, 1909, Henry Farny, Gift of the Estate of Bruce Leven.
**ASIAN ART**

**Calligraphy**

*Manuscript of the Buddhanama Sutra*

ca. 7th–8th century

Chinese

Ink on paper

10 5/8 × 19 5/16 in.

Gift of Anna M. Bille, Fook-Tan, and Clara Ching

2017.21

**Ceramics**

*Mizusashi (water jar) with bamboo*

Early 20th century

Eiraku Myozen, Japanese, 1852–1927

Porcelain with blue glaze

7 7/8 × 7 1/2 × 6 in.

Gift of Mary and Cheney Cowles

2018.2

**Paintings**

*Landscape: Parable of the Illusory City from the Lotus Sutra*

1958–63

James C. Lo Workshop

Chinese

Ink and color on paper

37 13/16 × 50 in.

Gift of Lucy L. Lo

2017.22.1

*Bodhisattva Holding a Lotus Flower*

1958–63

James C. Lo Workshop

Ink and color on paper

52 1/2 × 18 3/4 in.

Gift of Lucy L. Lo

2017.22.2

*Donors Group*

1958–63

James C. Lo Workshop

Ink and color on paper

18 3/4 × 144 1/2 in.

Gift of Lucy L. Lo

2017.22.3

*Apsara*

1958–63

James C. Lo Workshop

Ink and color on paper

35 1/4 × 45 11/16 in.

Gift of Lucy L. Lo

2017.22.4

*Celestial Being*

probably 6th–7th century

Kizil

Ink and color on stucco

Framed, 8 × 10 in.

Gift of Mrs. Henry Trubner, in honor of the 75th Anniversary of the Seattle Art Museum

2017.18

**Prints**

*Young Man, Young Woman, and a Boy Pass in Front of Santo Kyoden’s Smoking Shop*

ca. 1800

Kitagawa Utamaro, Japanese, 1754–1806

Ink and color on paper

15 1/4 × 10 in.

Gift of Mary and Allan Kollar

2017.23.1

*The Courtesans Shizuka and Akashi of the Tamaya House (Tamaya uchi Shizuka, Akashi)*

ca. 1799

Kitagawa Utamaro

Woodblock print: ink and color on paper

25 5/16 × 5 13/16 in.

Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum

2017.23.10

*The Eloping Lovers Keisei Umegawa and Hikyakuya Chubei (Keisei Umegawa, Hikyakuya Chubei)*

ca. 1799

Kitagawa Utamaro

Woodblock print: ink and color on paper

25 5/16 × 5 13/16 in.

Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum

2017.23.11

*Beauty Reading a Letter under a Mosquito Net*

ca. 1795–98

Kitagawa Utamaro

Woodblock print: ink and color on paper

sheet: 15 × 10 in.

Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum

2017.23.9

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*Mizusashi (water jar) with bamboo, early 20th century, Eiraku Myozen, Gift of Mary and Cheney Cowles.*
ASIAN ART CONT.

Bamboo Blind (Sudare), from the series Eight Views of Tea Stalls in Celebrated Places (Meisho koshikake hakkei), ca. 1795–96, Kitagawa Utamaro, Gift of Mary and Allan Kollar.

Picture of the Middle Class (Chubon no zu), from the series Three Ranks of Young Women according to Their Fashions (Fuzoku sandan musume), ca. 1795, Kitagawa Utamaro, Gift of Mary and Allan Kollar.

Courtesan Seated Smoking with an Adolescent Client (1799, Kitagawa Utamaro, Woodblock print: ink and color on paper sheet: 15 3/8 × 10 1/4 in, Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum 2017.23.5).

Hands inside the Sleeves (Futokorode), from the series Eight Views of Tea Stalls in Celebrated Places (Meisho koshikake hakkei), ca. 1795–96, Kitagawa Utamaro, Woodblock print: ink and color on paper sheet: 15 × 9 1/2 in, Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum 2017.23.6.

Tagasode of the Tamaya (Tamaya Tagasode), from the series Courtesans as the Seven Komachi (Yukun Nana Komachi), ca. 1800–1802, Kitagawa Utamaro, Woodblock print: ink and color on paper sheet: 15 1/2 × 10 1/2 in, Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum 2017.23.12.

Shizuka of the Tamaya (Tamaya uchi Shizuka), from the series Array of Supreme Beauties of the Present Day (Toji zensei bijin-zoroe), ca. 1794, Kitagawa Utamaro, Woodblock print: ink and color on paper sheet: 15 × 9 3/4 in, Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum 2017.23.6.

Okita of the Naniwaya studying her face in a hand mirror (Act Six, Rokudanme), from the series Treasury of the Forty-seven Loyal Retainers (Chushingura) ca. 1801–2, Kitagawa Utamaro, Woodblock print: ink and color on paper sheet: 15 × 10 in, Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum 2017.23.4.
Act Four (Yodanme), from the series Treasury of the Forty-seven Loyal Retainers (Chushingura) ca. 1801–2
Kitagawa Utamaro
Woodblock print: ink and color on paper sheet: 15 1/4 × 10 1/2 in.
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum
2017.23.14

Lingering Snow on Mount Hira (Hira no bosetsu) from the series Eight Views of Omi (Omi hakkei no uchi) ca. 1834–35
Utagawa Hiroshige
Ink and color on paper 10 1/4 × 15 in.
Gift of Mary and Allan Kollar
2017.23.2

Ichigaya Hachiman Shrine (Ichigaya Hachiman) from the series One Hundred Views of Famous Places in Edo (Meisho Edo hyakkei) 1858
Utagawa Hiroshige
Woodblock print: ink and color on paper sheet: 14 1/4 × 9 7/8 in.
Gift of Mary and Allan Kollar
2017.23.3

Plum Garden at Kameido (Kameido Ume yashiki) from the series One Hundred Views of Famous Places in Edo (Meisho Edo hyakkei) 1857
Utagawa Hiroshige
Woodblock print: ink and color on paper sheet: 14 3/4 × 9 5/8 in.
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum
2017.23.18

Sudden Rain, Shono (Shono haku-u) from the series Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi) ca. 1832–34
Utagawa Hiroshige
Woodblock print: ink and color on paper Framed: 14 1/8 × 9 1/4 in.
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum
2017.23.20

Awa Province, Naruto Whirlpools (Awa, Naruto no fuha) from the series Famous Views of the Sixty-odd Provinces (Rokujuyoshu meisho zue) 1855
Utagawa Hiroshige
Woodblock print: ink and color on paper Framed: 13 7/8 × 9 1/2 in.
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum
2017.23.21

Kinryuzan Temple, Asakusa (Asakusa, Kinryuzan) from the series One Hundred Views of Famous Places in Edo (Meisho Edo hyakkei) 1856
Utagawa Hiroshige
Gift of Mary and Allan Kollar.

Drum Bridge and Setting Sun Hill, Meguro (Meguro, Taikobashi, Yuki ga oka) from the series One Hundred Views of Famous Places in Edo (Meisho Edo hyakkei) 1857
Utagawa Hiroshige
Woodblock print: ink and color on paper sheet: 14 × 9 1/4 in.
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum 2017.23.25

Mie River, Yokkaichi (Yokkaichi, Miegawa) from the series Fifty-three Stations of the Tokaido (Tokaido gojūsan-tsugi no uchi) ca. 1832–34
Utagawa Hiroshige
Woodblock print: ink and color on paper sheet: 9 3/4 × 14 1/2 in.
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum 2017.23.17

Night Snow, Kambara (Kambara, yoru no yuki) from the series Fifty-three Stations of the Tokaido (Tokaido gojūsan-tsugi no uchi) ca. 1832–34
Utagawa Hiroshige
Woodblock print: ink and color on paper sheet: 9 3/4 × 14 1/2 in.
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum 2017.23.16

Moon Cape (Tsuki no misaki) from the series One Hundred Views of Famous Places in Edo (Meisho Edo hyakkei) 1857
Utagawa Hiroshige
Woodblock print: ink and color on paper sheet: 14 × 9 1/4 in.
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum 2017.23.23

Pilgrimage to the Cave Shrine of Benzaiten on Enoshima in Sagami Province (Soshu Enoshima Benzaiten kaicho mode hongu iwaya no zu) ca. 1850
Utagawa Hiroshige
Woodblock print: ink and color on paper sheet: 15 × 10 in.
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum 2017.23.19
Paintings

Shipwreck off the Coast of Alaska
1806
Louis-Philippe Crépin, French, 1772–1851
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 Meitzler; 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

Prints

Plate 10 from La Tauromaquia: Charles V Spearing a Bull in the Ring at Valladolid
1816, printed 1876
Francisco José Goya y Lucientes, Spanish, 1746–1828
Etching and aquatint on laid paper
12 13/16 × 19 5/16 in.
Gift of Jean Kubota Cassill and H. C. Cassill 2017.20.1

Plate 24 from La Tauromaquia: The Same Ceballos Mounted on Another Bull Breaks Short Spears in the Ring at Madrid
1816, printed 1876
Francisco José Goya y Lucientes
Etching and aquatint on paper
13 × 19 3/8 in.
Gift of Jean Kubota Cassill and H. C. Cassill 2017.20.2
MODERN & CONTEMPORARY ART

Drawings and Watercolors

The Bag Lady
1986
Elizabeth Layton, American, 1909–1993
Pencil and crayon on paper
30 × 22 in.
Gift of the Lawrence Art Center
2017.28

I Am Your Man
2007
Alyssa Pheobus Mumtaz, American, born 1982
Graphite on paper
84 × 45 in.
Gift of Shari and John Behnke
2018.1

Study for Prophet
ca. 1955
Jack Tworkov, American, 1900–1982
Charcoal and graphite on paper
10 1/4 × 9 in.
Gift of Jason Andrew and Norman Jabaut
2017.31

Furnishings and Equipment

Untitled Commission
2013
Roy McMakin, American, born 1956
Painted Eastern Maple and mirror
36 × 22 × 19 in.
Gift of Anthony and Celeste Meier
2017.30.1

Installation

Small Fires
2012
Tonico Lemos Auad, Brazilian, born 1968
Scratched tin cans in 85 parts
Variable dimensions
Gift of Janice Niemi and Dennis Braddock
2017.27

Paintings

The Couple
1990
Robert Beauchamp, American, 1923–1995
Oil on canvas
60 × 70 in.
Gift of Jon Shirley
2017.29

Nude with Seated Woman
1934
Louis Bunce, American, 1907–1983
Oil on canvas
20 × 17 in.
Gift of Lucy and Herb Pruzan, in honor of the 75th Anniversary of the Seattle Art Museum
2018.4.2

3 Panel Glyph #2
2012–14
Denzil Hurley, American, born 1949
Oil on canvas on panel and sticks
60 × 56 in.
Modern Art Acquisition Fund
2017.34

Prints

WHEN I GET OUT I AM GOING TO GET A DOG
2016
Cheryl Pope, American, born 1980
Embossed text on paper
11 × 9 in.
Gift of Josef Vascovitz and Lisa Goodman
2017.26.1

I REMEMBER WHEN I ASKED YOU WHAT WAS FOREVER
2016
Cheryl Pope
Embossed text on paper
11 × 9 in.
Gift of Josef Vascovitz and Lisa Goodman
2017.26.2

WHEN I GET OUT I’M GOING TO START BY BEATING SOMEONE UP
2016
Cheryl Pope
Embossed text on paper
11 × 9 in.
Gift of Josef Vascovitz and Lisa Goodman
2017.26.3

3 Panel Glyph #2, 2012-14, Denzil Hurley, Modern Art Acquisition Fund.
WHEN I GET OUT  
2016  
Cheryl Pope  
Embossed text on paper  
11 × 9 in.  
Gift of Josef Vascovitz and Lisa Goodman  
2017.26.4

WHEN THE ROOM CAN HOLD SILENCE WHY CAN'T IT HOLD MY SCREAM  
2016  
Cheryl Pope  
Embossed text on paper  
11 × 9 in.  
Gift of Josef Vascovitz and Lisa Goodman  
2017.26.5

Sculpture

Beltane Bull and Yellow Horse  
1985  
Rudy Autio, American, 1926–2007  
Porcelain  
28 × 18 × 16 in.  
Gift of Lucy and Herb Pruzan, in honor of the 75th Anniversary of the Seattle Art Museum  
2018.4.1

Torso (second version)  
1986  
Mark Calderon, American, born 1955  
Cheesecloth, tar paper, sisal, wood, nails  
49 × 32 × 5 in.  
Gift of Lucy and Herb Pruzan, in honor of the 75th Anniversary of the Seattle Art Museum  
2018.4.3

Sleeper I  
1999  
Akio Takamori, Japanese (active in the United States), 1950–2017  
Ceramic  
5 × 26 × 9 in.  
Gift of Lucy and Herb Pruzan, in honor of the 75th Anniversary of the Seattle Art Museum  
2018.4.5

Eroded Landscape  
1998  
Tony Cragg, British, born 1949  
Glass  
43 × 43 × 43 in.  
Gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.32

Chinoiserie #3  
1986  
Claudia Fitch, American, born 1952  
Ceramic  
Each: 19 × 14 × 14 in.  
Gift of Lucy and Herb Pruzan, in honor of the 75th Anniversary of the Seattle Art Museum  
2018.4.4

Embossed text on paper  

11 × 9 in.  
Gift of Josef Vascovitz and Lisa Goodman  
2017.26.4

ANNUAL REPORT 2017 – 18
### MESOAMERICAN ART

**Basketry**
- *Coiled basket*
  - ca. AD 700–1000
  - Tiwanaku culture, Middle Horizon, Bolivia
  - Plant fiber and dyes
  - 4 × 7 1/4 in. diameter
  - Gift in honor of Assen Nicolov
  - 2018.3.17

**Ceramics**
- *Ai-Apec stirrup spout vessel*
  - ca. AD 200–500
  - Mochica
  - Blackware ceramic
  - 10 × 8 1/2 × 8 in.
  - Gift in honor of Assen Nicolov
  - 2018.3.2

- *Flaring bowl (Florero)*
  - ca. AD 450–550
  - Mochica
  - Ceramic
  - 9 1/2 × 17 1/8 in. diam.
  - Gift in honor of Assen Nicolov
  - 2018.3.3

**Jewelry and Personal Accessories**
- *Stirrup spout vessel in form of a fish*
  - AD 250–500
  - Moche
  - Ceramic
  - 9 1/4 × 9 × 4 1/4 in.
  - Gift of Assen and Christine Nicolov in honor of Mimi Gardner Gates
  - 2017.33.1

- *Labret*
  - ca. AD 900–1500
  - Mixtec
  - Aztec
  - Gold and obsidian
  - 3/4 × 1 1/8 × 1/2 in.
  - Gift in honor of Assen Nicolov
  - 2018.3.7

- *Labret*
  - ca. AD 900–1500
  - Mixtec
  - Aztec
  - Gold and obsidian
  - 1 1/2 × 1 7/8 × 1/2 in.
  - Gift in honor of Assen Nicolov
  - 2018.3.8

- *Labret*
  - ca. AD 900–1500
  - Mixtec
  - Aztec
  - Obsidian
  - 1/2 × 1 × 1/2 in.
  - Gift in honor of Assen Nicolov
  - 2018.3.9

- *Labret*
  - ca. AD 900–1500
  - Mixtec
  - Aztec
  - Obsidian and shell
  - 5/8 × 1 1/8 × 5/8 in.
  - Gift in honor of Assen Nicolov
  - 2018.3.10

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*Relief panels (door reveals)*, ca. AD 550–950, Maya culture, Northern Lowlands, Campeche, Mexico. Gift in honor of Assen Nicolov.
### Jewelry and Personal Accessories (cont.)

**Labret**  
ca. AD 900–1500  
Mixtec  
Aztec  
Gold and obsidian  
1/2 × 7/8 × 5/8 in.  
Gift in honor of Assen Nicolov  
2018.3.11

**Labret**  
ca. AD 900–1500  
Mixtec  
Aztec  
Gold and obsidian  
1/2 × 1 × 5/8 in.  
Gift in honor of Assen Nicolov  
2018.3.12

**Labret**  
ca. AD 900–1500  
Mixtec  
Aztec  
Obsidian  
5/8 × 1 1/8 × 3/4 in.  
Gift in honor of Assen Nicolov  
2018.3.13

**Labret**  
ca. AD 900–1500  
Mixtec  
Aztec  
Gold and obsidian  
5/8 × 1 1/8 × 1/2 in.  
Gift in honor of Assen Nicolov  
2018.3.14

**Labret**  
ca. AD 900–1500  
Mixtec  
Aztec  
Obsidian  
1/2 × 7/8 × 5/8 in.  
Gift in honor of Assen Nicolov  
2018.3.15

### Sculpture

**Ritual performer wearing buccal mask**  
ca. AD 600–750  
Veracruz  
Ceramic  
Height: 27 1/2 in.  
Gift of Christine and Assen Nicolov, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.33.2

### Stone and Mineral

**Seated figure**  
ca. AD 1200–1500  
Aztec  
Sandstone  
35 × 19 1/2 × 16 in.  
Gift in honor of Assen Nicolov  
2018.3.16

**Relief panels (door reveals)**  
ca. AD 550–950  
Maya culture, Northern Lowlands, Campeche, Mexico  
Limestone  
45 × 45 in. (both panels together)  
Left panel: 45 × 22 × 3 in.  
Right panel: 45 × 23 × 3 in.  
Gift in honor of Assen Nicolov  
2018.3.1
FINANCIAL & ATTENDANCE REPORT

Installation view of Figuring History, Robert Colescott, Kerry James Marshall, Mickalene Thomas at Seattle Art Museum, 2018 photo: Jen Au.
Blockbuster exhibitions drove membership, admissions, museum store and café revenue growth year over year with accompanying increases in admissions, membership, museum store and café expenses to support our visitors.

Funding to support SAM comes from several sources. Earned revenue through admissions, museum store, and café sales totaled 28% of fiscal year 2018 operating revenue. Membership and fundraising event revenue provided 28% with the balance of contributed revenue providing 28% total. SAM’s endowment contributed 16%. On the expense side, of the $26.3 million in total operating expenses, $18.2 million, or 69%, was program related. Within program-related expenses, investment in education increased 5% 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, 2018, SAM’s total net assets have grown to $327.7 million. Temporarily restricted net assets and permanently restricted net assets, including endowment and funds held in outside trusts, were $138.0 million and $156.3 million, respectively.

SAM’s audited financial statements provide more detail and are available upon request.
### REVENUE

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<tr>
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<th>FISCAL YEAR 2018 ($)</th>
<th>%</th>
<th>FISCAL YEAR 2017 ($)</th>
<th>%</th>
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<td>16</td>
<td>3,173,676</td>
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<td>Membership &amp; Events</td>
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<td>Government Grants</td>
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<td>Individual Gifts</td>
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<td>Net Assets Released from Restrictions</td>
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<td>Endowment Payout</td>
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<td><strong>TOTAL OPERATING REVENUE</strong></td>
<td><strong>27,828,446</strong></td>
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<td><strong>26,863,808</strong></td>
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### EXPENSE

<table>
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<th>FISCAL YEAR 2018 ($)</th>
<th>%</th>
<th>FISCAL YEAR 2017 ($)</th>
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<td>549,750</td>
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<td><strong>TOTAL OPERATING EXPENSE</strong></td>
<td><strong>26,346,511</strong></td>
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<td><strong>26,717,388</strong></td>
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<td><strong>NET OPERATING SURPLUS</strong></td>
<td><strong>1,481,935</strong></td>
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<td><strong>146,420</strong></td>
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## ATTENDANCE

### SEATTLE ART MUSEUM

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<td>SAM Events &amp; Venue Experiences</td>
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<td>Public Programs</td>
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<td>School Tours</td>
<td>11,542</td>
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<td>Groups</td>
<td>4,075</td>
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<tr>
<td><strong>TOTAL VISITORS</strong></td>
<td><strong>537,719</strong></td>
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### OLYMPIC SCULPTURE PARK

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<td>Public Hour Estimate</td>
<td>423,270</td>
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<tr>
<td>SAM Events &amp; Venue Experiences</td>
<td>10,439</td>
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<td>Public Programs</td>
<td>10,603</td>
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<td>School Tours</td>
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<td>Groups</td>
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<tr>
<td><strong>TOTAL VISITORS</strong></td>
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**TOTAL VISITORS** 983,715

---

EDUCATION & PUBLIC PROGRAMS
<table>
<thead>
<tr>
<th>Public Programs Attendance</th>
<th>Public Programs Attendance</th>
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<tr>
<td>Summer at SAM</td>
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<td>Winter Weekends</td>
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<td>SAM Creates</td>
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<td>SAM Talks</td>
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<td>SAM Performs</td>
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<td><strong>TOTAL</strong></td>
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<th>Family Programs Attendance</th>
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<tr>
<td>Family Workshops</td>
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<td>Kid Saturdays</td>
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<td>Family Festivals</td>
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<td>Neighborhood House</td>
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<td>Outreach Programs</td>
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<td>Tiny Trees</td>
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<td>Lights</td>
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<td>SAM Camp</td>
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<td><strong>TOTAL</strong></td>
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<th>Teen Programs Attendance</th>
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<tr>
<td>Teen Arts Group (TAG)</td>
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<td>Art Lab Teen Workshops</td>
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<td>Design Your Neighborhood</td>
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<tr>
<td>Teen Night Out</td>
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<td><strong>TOTAL</strong></td>
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<th>Interpretive Technology Attendance</th>
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<td>Audio Tour</td>
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<td>Interactive Studio</td>
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<td><strong>TOTAL</strong></td>
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**SCHOOL & EDUCATOR PROGRAMS ATTENDANCE**

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<td>School Tours</td>
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<td>Educator Resource Center</td>
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<td>Educator Programs</td>
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<td><strong>TOTAL</strong></td>
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**COMMUNITY PROGRAMS ATTENDANCE**

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<th>Program</th>
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<td>Community Passes</td>
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<tr>
<td>Tabling</td>
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<tr>
<td>Off the Walls: Community Day and After Dark</td>
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<tr>
<td>Exhibition Community Openings</td>
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<td>Community Partner Events</td>
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<tr>
<td>Community Engagement Talks</td>
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<td><strong>TOTAL</strong></td>
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**TOTAL ATTENDANCE/PEOPLE SERVED**

<table>
<thead>
<tr>
<th>Metric</th>
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<tr>
<td>Día de los Muertos, October 27, 2017, photo: Robert Wade.</td>
<td>130,852</td>
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</tbody>
</table>
SAM collaborates with community partners on programs such as SAM Remix, Summer at SAM, Teen Night Out, Family Festival, Free First Saturday, and other events.

Our partners include:

- ACES
- AIA Seattle
- Ambassador Stories
- Amplified Teen Voices
- Amplifier
- ARCADE
- Art with Heart
- CD Forum
- Centerstone
- City of Seattle Parks & Recreation
- Colescott Rubin and Friends
- Color is Everything
- Early Masters
- Earshot Jazz
- East West Chanoyu Center
- Families of Color Seattle
- Forterra
- Foundry 10
- Friends of the Waterfront Seattle
- Fulgencio Lazo, Erin Fanning, and their team of community collaborators
- Gage Academy of Art
- HATCH
- Hella Black Hella Seattle
- Henry Art Collective
- Highline Public Schools
- Hugo House
- Infinite Milam
- Jacob Lawrence Gallery
- Jetty
- Junior Asha
- KEXP
- Kids & Race
- Kimisha Turner
- Ladies Musical Club
- Launch
- Longhouse Media
- MOHAI’s Youth Advisors
- Montlake Elementary School
- Naramore
- Northwest African American Museum
- Northwest African American Museum Youth Curators
- One Vibe Africa
- Pacific Northwest Ballet—The Pointe
- Path with Art
- Powerful Voices
- Pratt Fine Arts Center
- Pride ASIA
- Queens Project
- Rain City Rock Camp for Girls
- Seattle Parks and Recreation
- Seattle People of Color Salon
- Seattle Public Library
- Seattle Public Schools
- Seattle Urban League Young Professionals
- STG Presents
- Tasveer
- Teen Arts Group
- Teen Link
- TeenTix
- The Dr. Julian Priester Quartet
- The World is Fun
- Tiny Trees Preschool
- Totem Star
- University of Washington Office of Minority Affairs and Diversity
- Urban Artworks
- UW Bothell
- Vera Project
- Virginia Mason Hospital
- Voices Rising
- Washington State HS Photography
- WITS
- Yesler Terrace Arts Groups
- Young Professionals International Network
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- Youth in Focus
- Youth Speaks
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Photo: Natali Wiseman.
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