



SEATTLE ART MUSEUM
ANNUAL REPORT 2016 - 2017
July 1, 2016 through June 30, 2017



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Photo: Natali Wiseman

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 *ChimaTEK: 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

Ilisley Ball Nordstrom Director and CEO

Stewart Landefeld

Chairman, Board of Trustees

Winnie Stratton

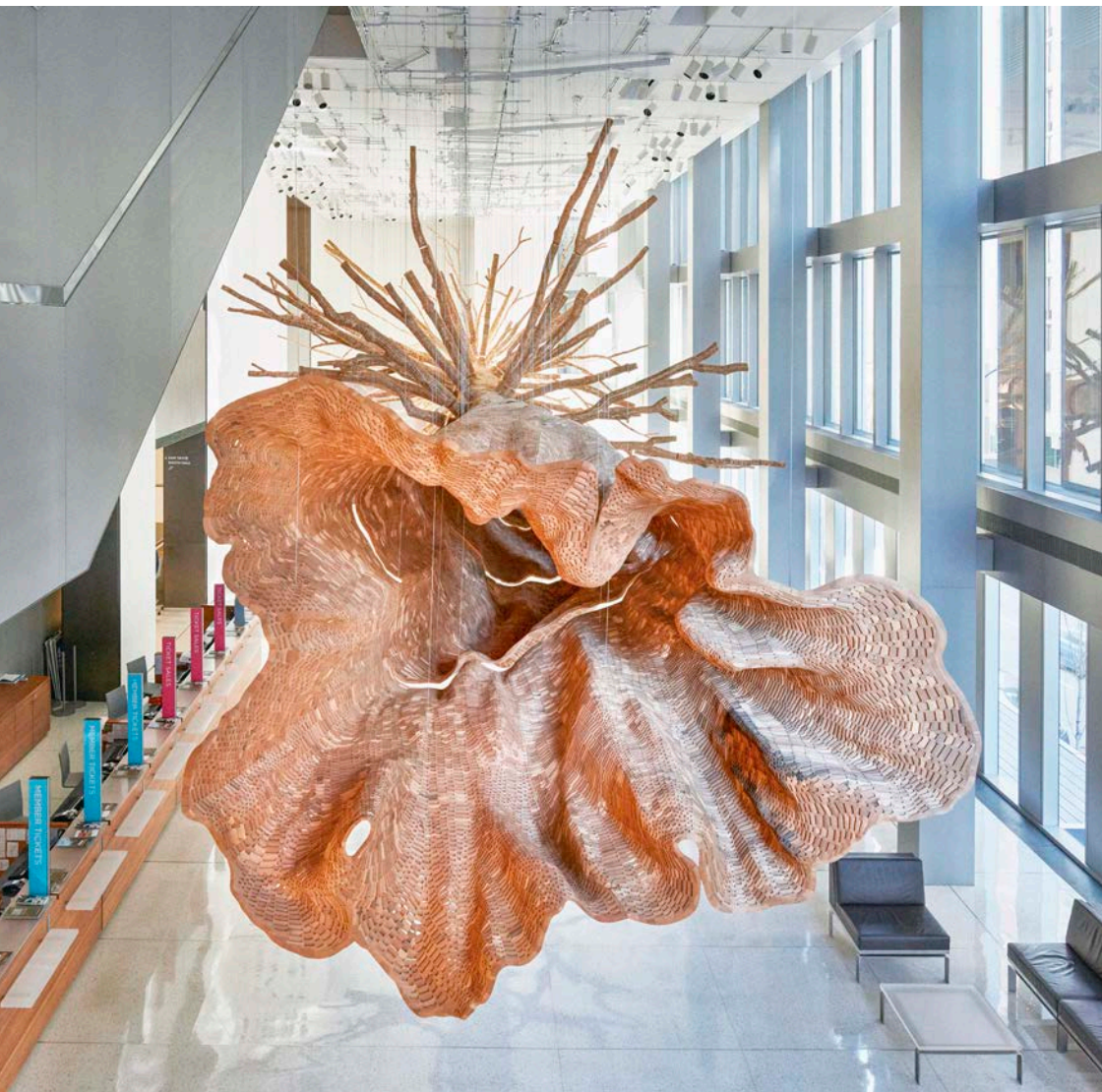
President, Board of Trustees



SEATTLE ART MUSEUM

Photo: Natali Wiseman

CELEBRATING THE EXPANSION'S 10TH ANNIVERSARY



Installation view of *John Grade: Middle Fork*, 2017,
photo: Ben Benschneider

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.

AN EXPLORATION OF THE GRAPHIC ARTS, PAST & PRESENT



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.

Installation view of *Graphic Masters: Dürer, Rembrandt, Hogarth, Goya, Picasso, R. Crumb*, 2016, photo: Natali Wiseman



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.

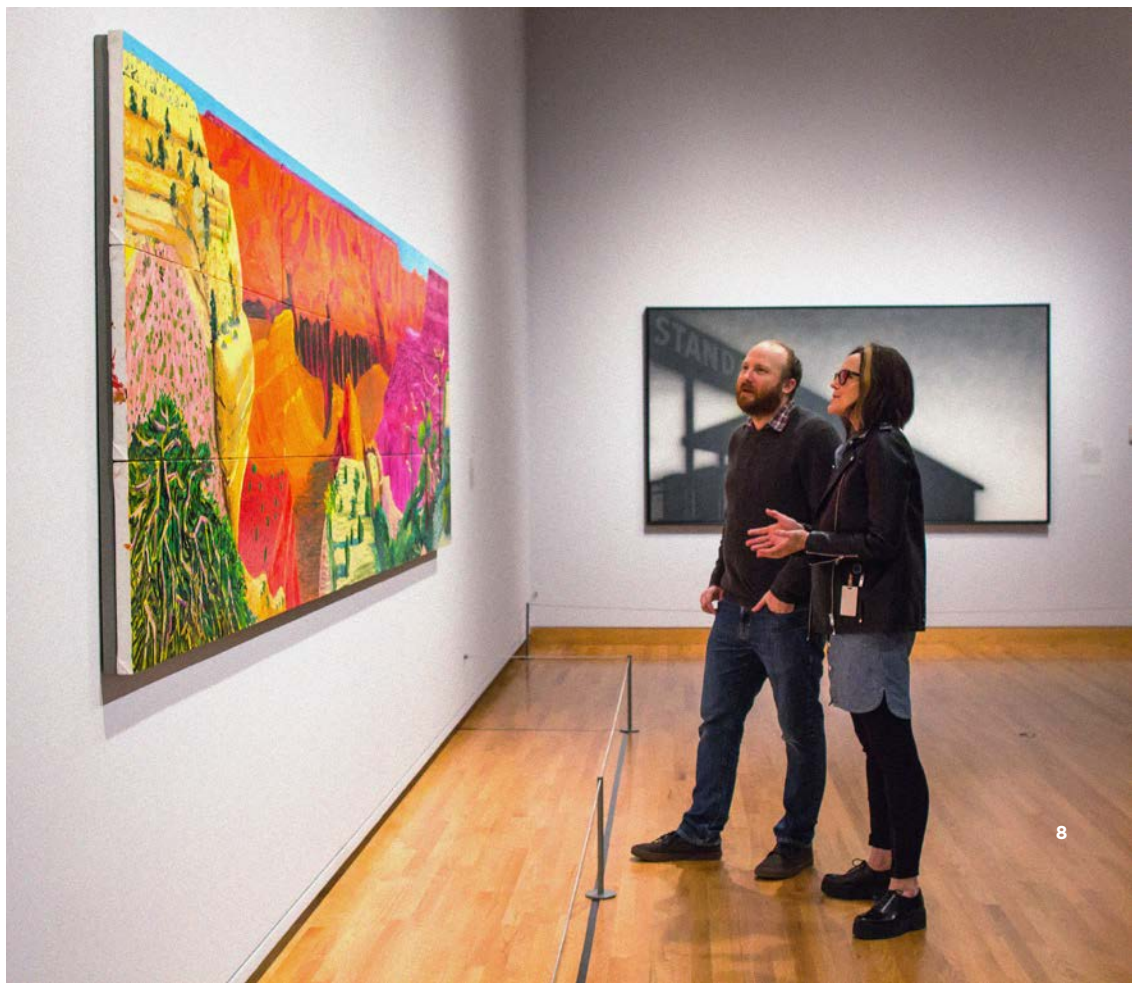


Installation views of *Yves Saint Laurent: The Perfection of Style*, 2016, photos: Natali Wiseman

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.

Installation views of *Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection*, 2017, photos: Natali Wiseman



AN EPIC HISTORIC SERIES RESONATES

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

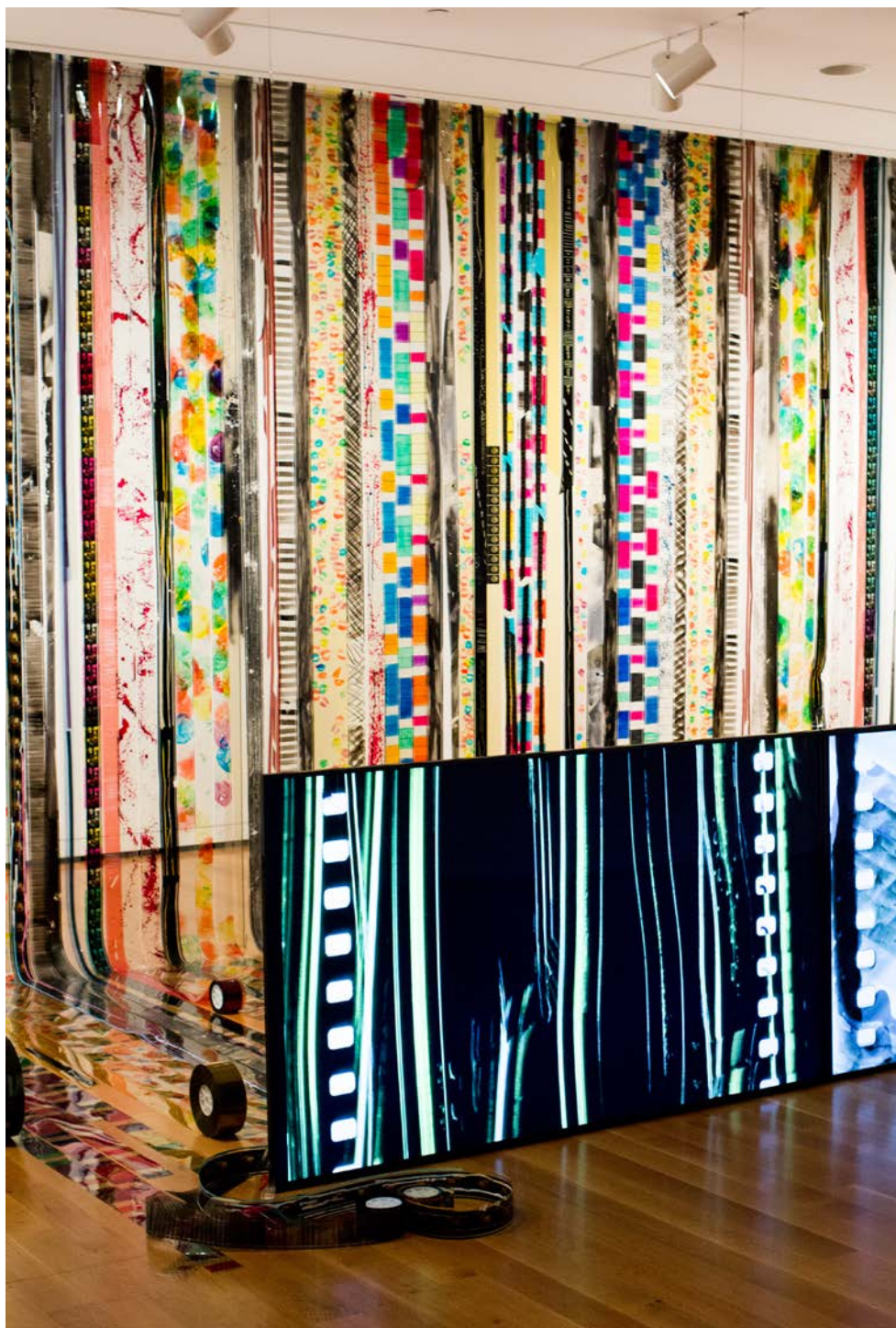
stories that were chronicled on the *SAM Blog*. Public talks included a lecture by author and journalist Isabel Wilkerson, as well as a special presentation by American civil rights icon Congressman John Lewis, who discussed his award-winning graphic novel trilogy *March* with a sold-out audience composed 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.

Installation view of Jacob Lawrence: *The Migration Series*, 2017, photo: Jen Au

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.

Installation view of *Jennifer West: Film is Dead...*, 2016,
photo: Natali Wiseman





SAM Remix, photo: Jen Au

CONNECTING ART TO LIFE INSIDE SAM & OUT IN THE COMMUNITY

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 x 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. Ceber Baillargeon, in memory of her husband, 2017.15



SEATTLE ASIAN ART MUSEUM

Guanyin (detail), Chinese, porcelain, 33 1/2 x 9 x 9 in.,
Eugene Fuller Memorial Collection, 33.38

THE PATH TO PRESERVING SAM'S HISTORIC JEWEL BOX

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.



Top: Vintage postcard of Seattle Art Museum
Bottom: Design Rendering Courtesy of LMN Architects

ART, PROGRAMS, & COLLECTIONS CONTINUE TO SHINE

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:

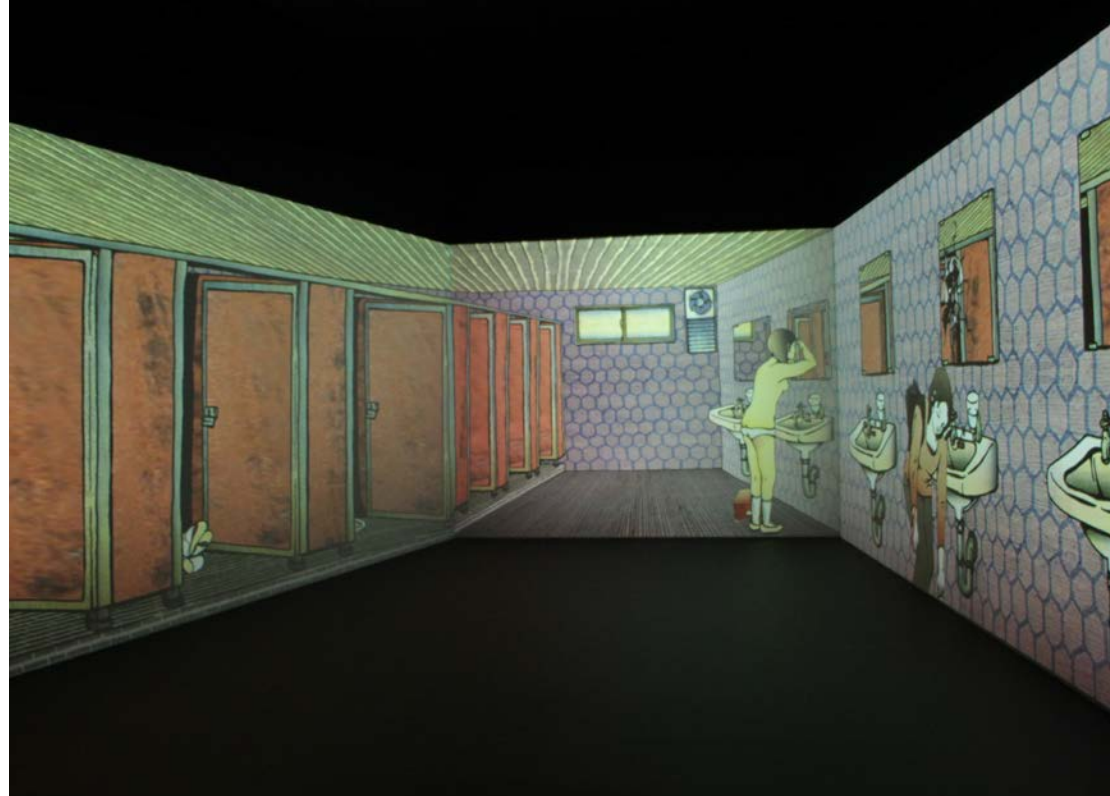
video artist and VJ Yohei Saito, and dancer/choreographer Yukio Suzuki. The exhibition was supported by a grant from the Andrew W. Mellon Foundation.

Besides *Crow* by Tabaimo, the museum acquired other major works. In Chinese art, a highlight was a rare manuscript handscroll of the Buddhama 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.



Installation view of *Tabaimo: Utsutsushi Utsushi*, 2016, photo: Natali Wiseman

PREPARING FOR THE FUTURE WITH EXPERTISE & CARE



Photo: Natali Wiseman

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.

DESIGNING & CELEBRATING A COLLABORATIVE VISION

Photo: Natali Wiseman



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.

BEYOND THE WALLS & INTO THE COMMUNITY

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

Love & Loss (detail), 2005-2006, Roy McKinn, fixed media installation with benches, tables, live tree, pathways and illuminated rotating element, overall: 288 x 480 in., Olympic Sculpture Park Art Acquisition Fund and gift of Paul G. Allen Family Foundation, in honor of the 75th Anniversary of the Seattle Art Museum, 2007.2, © Roy McKinn

10 YEARS AS SEATTLE'S LARGEST DOWNTOWN GREEN SPACE

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.

Summer at SAM, *Sculptured Dance*
performance, photo: Robert Wade



INNOVATIVE INITIATIVES BRIGHTEN FALL & WINTER MONTHS



Art Encounters, photo: Jen Au

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.



SAM Lights, photo: Jen Au

SAM LIGHTS DELIGHTED

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.



ANNUAL REPORT 2016 - 2017

EXHIBITIONS, INSTALLATIONS, & PUBLICATIONS

Installation view of *Wendy Red Star: 2016 Betty Bowen Award Winner*, 2016,
photo: Natali Wiseman



Installation view of *Close-Ups*, 2018,
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 *Terratopia: The Chinese Landscape in Painting and Film*, 2016,
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

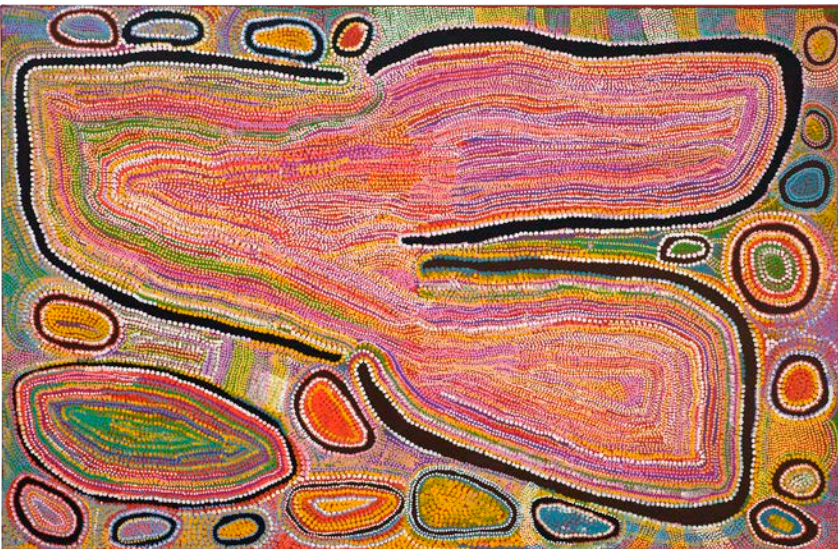
ChimaTEK: Virtual Chimeric Space, 2015-16, Saya Woolfalk

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

Wilkinkarra, 2007, Mitjili Napanangka Gibson



*Swamps West of Nyrrpi
(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

*Swamps West of Nyrrpi
(My Father's Country)*
2005
Ngoia Pollard Napaltjarri
Acrylic on Belgian linen
59 × 47 1/4 in.
Gift of Agatha and
Stephen Luczo
2017.1.4

*Rockholes and Country
Near the Olgas*
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

*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
West of Kintore*
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

Sculpture

*Untitled (Ceremonial
Mokuy Figure)*
ca. 1962
Unknown, Australian
Aboriginal
Stringy bark gum tree
with natural earth
pigments and lorikeet
feathers
29 1/2 × 4 1/2 × 3 1/4 in.
Gift of Agatha and
Stephen Luczo
2017.1.7

*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

AMERICAN ART

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 × 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



Rising World Mood for War [An Allegory on Italy and Ethiopia]
1935 or 1936, Morris Graves

Paintings

Celestial

1962
Charles Seliger, American, 1926–2009
Watercolor on paperboard
12 × 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 × 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 × 7 3/8 in.
Image: 8 1/2 × 6 1/2 in.
Gift of Charles Douglas Stimson
2016.23

Prints

Untitled
1973

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

Untitled
1972

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

Requiem for Basel
1973

Hans Burkhardt
Screenprint
Sheet: 20 3/8 × 29 in.
Image: 15 7/8 × 20 in.
Gift of the Estate of Mark Tobey
2017.4.3

Picasso Models
1973

Hans Burkhardt
Screenprint
Sheet: 30 × 22 5/8 in.
Gift of the Estate of Mark Tobey
2017.4.4

Untitled
1975

Hans Burkhardt
Screenprint
Sheet: 22 1/2 × 30 1/8 in.
Image: 15 3/8 × 22 3/8 in.
Gift of the Estate of Mark Tobey
2017.4.5

Untitled
1971

Hans Burkhardt
Screenprint
Sheet: 17 7/8 × 26 in.
Image: 16 × 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 × 30 in.
Image: 16 5/8 × 20 in.
Gift of the Estate of Mark Tobey
2017.4.7

Untitled
1968

Hans Burkhardt
Offset lithograph
Sheet: 8 1/8 × 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 × 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 × 39 3/8 in.
Gift of the Estate of Mark Tobey
2017.4.10

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

ASIAN ART

Ceramics

Tea caddy
20th century
Miwa Kyuwa, Japanese,
1895–1981
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

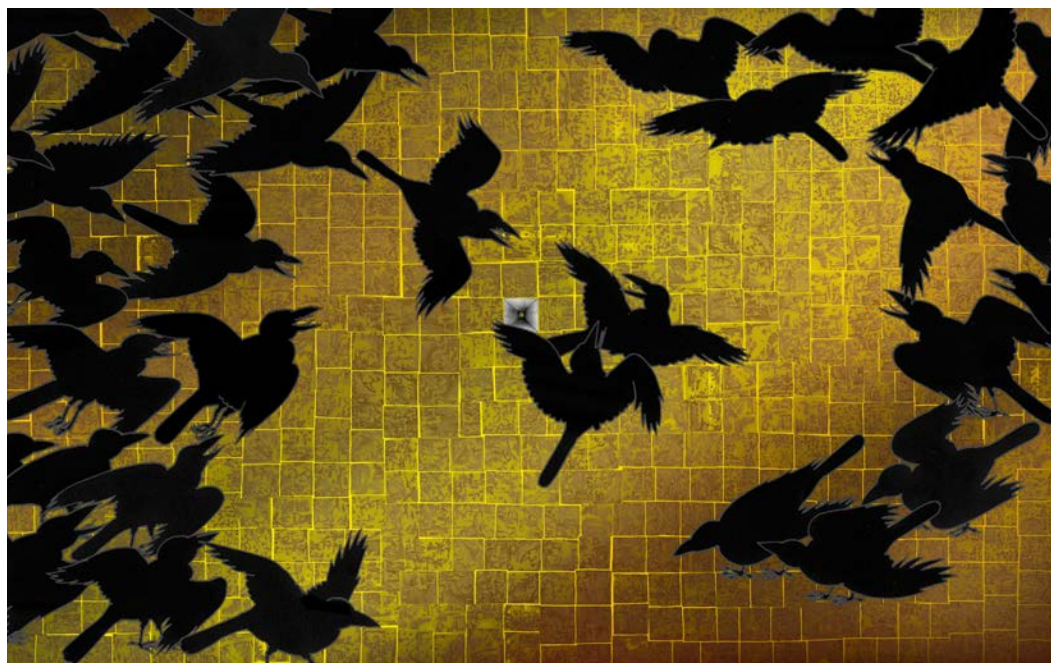
Prints

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

Crow, 2016, Tabaimo





Psyche Abandoned by Cupid,
ca. 1699, Nicolas Colombel

EUROPEAN PAINTING, SCULPTURE & PRINTS

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



Bunyon's Chess, 1965, Mark di Suvero

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

205 kmph-950 hPa
2015
Vibha Galhotra,
Indian, born 1978
Nickel-coated
ghungroos, fabric,
polyurethane coat
48 × 48 in.
Asian Art
Acquisition Fund
2016.19.1

60 kmph-998 hPa
2015
Vibha Galhotra
Nickel-coated
ghungroos, fabric,
polyurethane coat
48 × 48 in.
Asian Art
Acquisition Fund
2016.19.2

Sherman Square
1968
Ralph Humphrey,
American, 1932-1990
Acrylic on canvas
64 × 64 in.
Gift of the Virginia
and Bagley Wright
Collection, in honor of
the 75th Anniversary of
the Seattle Art Museum
2016.17.6

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
Upsom 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

MODERN & CONTEMPORARY ART CONT.

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

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

In Case of Fire 2014

Barbara Earl Thomas,
American, born 1948
Linocut
Image: 24 × 36 in.
Sheet: 30 × 44 in.
Modern Art Acquisition
Fund; Gift of John D.
McLauchlan in memory
of his wife, Ebba Rapp,
by exchange
2017.14.2

In Case of Flood 2014

Barbara Earl Thomas
Linocut
Image: 30 × 44 in.
Sheet: 37 1/2 × 52 in.
Modern Art Acquisition
Fund; Gift of John D.
McLauchlan in memory
of his wife, Ebba Rapp,
by exchange
2017.14.1

Sculpture

Bunyon's Chess 1965

Mark di Suvero,
American, born 1933
Stainless steel and wood
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

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
2016.17.2

Untitled 2013

Richard Nonas,
American, born 1936
Wood and oil paint
12 × 7 × 4 in.
Gift of the American
Academy of Arts and
Letters, New York;
Sculpture Purchase
Funds, 2016
2016.14

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
2016.17.3

Royal Incubator 1949

David Smith, American,
1906–1965
Steel, bronze and silver
37 × 38 3/8 × 9 7/8 in.
Gift of the Virginia
and Bagley Wright
Collection, in honor of
the 75th Anniversary of
the Seattle Art Museum
2016.17.5

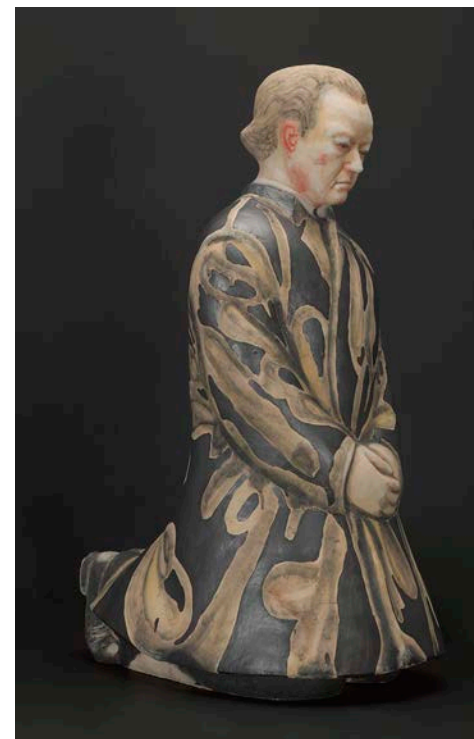
Wandering Rocks 1967–74

Tony Smith, American,
1912–1980
Steel, painted black
Smohawk: 23 × 48 3/8
× 28 in.; Shaft: 45 1/2 ×
63 3/8 × 28 in.; Crocus:
45 × 43 3/8 × 28 in.;
Slide: 23 × 64 3/8 × 28
in.; Dud: 23 × 32 3/8 ×
83 1/2 in.
Gift of the Virginia
and Bagley Wright
Collection, in honor of
the 75th Anniversary of
the Seattle Art Museum
2016.17.4

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, Mark
Tobey Estate Fund,
Modern Art
Acquisition Fund
2017.12

Willy B, 2016, Akio Takamori



NATIVE AMERICAN ART

Four Seasons series: Indian Summer, 2006, printed 2016, Wendy Red Star



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: 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

Four Seasons series: Indian Summer

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

2016.13.4



FINANCIAL & ATTENDANCE REPORT

Photo: Robert Wade

FINANCIAL YEAR IN REVIEW

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.

Installation view of *Yves Saint Laurent: The Perfection of Style*, 2016,
photo: Natali Wiseman



REVENUE	2017 (\$)	%	2016 (\$)	%
Admissions	3,173,676	12	3,157,110	13
Store & Cafe	2,995,097	11	2,643,138	10
Membership & Events	6,521,208	24	5,123,547	20
Corporate Grants	581,929	2	736,509	3
Foundation Grants	618,585	2	1,064,396	4
Government Grants	229,101	1	567,833	2
Individual Gifts	375,525	1	3,550,749	14
In-kind Gifts	459,683	2	438,399	2
Net Assets Released from Restrictions	6,065,701	23	2,844,302	11
Endowment Payout	4,407,106	16	4,295,507	17
Other	1,436,197	6	778,434	3
TOTAL OPERATING REVENUE	26,863,808	100	25,199,924	100

EXPENSE	2017 (\$)	%	2016 (\$)	%
Education	1,559,312	6	1,491,079	6
Exhibition & Collection Care	6,964,694	26	6,517,729	26
Facilities	6,127,608	23	5,873,829	24
Marketing & Admissions	1,467,823	5	1,132,060	5
Museum Store & Cafe	2,017,897	8	2,006,072	8
In-kind Gifts	459,683	2	438,399	2
Development & Membership	2,959,975	11	2,489,058	10
Administration	4,610,646	17	4,562,283	18
Depreciation	549,750	2	473,174	2
TOTAL OPERATING EXPENSE	26,717,388	100	24,983,683	100
NET OPERATING SURPLUS	146,420		216,241	

ATTENDANCE

SEATTLE ART MUSEUM

Public Hour Attendance	373,309
Seattle Art Museum & Private Events	17,867
Public Programs	20,461
School Tour Attendees	11,487
Group Attendees	4,663

TOTAL VISITORS 427,787

SEATTLE ASIAN ART MUSEUM

Public Hour Attendance	44,086
Asian Art Museum & Private Events	2,455
Public Programs	4,988
School Tour Attendees	856
Group Attendees	302

TOTAL VISITORS 52,687

*The Seattle Asian Art Museum closed 2/26/17

OLYMPIC SCULPTURE PARK

Public Hour Estimate	376,700
Sculpture Park & Private Events	8,713
Public Programs	9,445
School Tour Attendees	1,543
Group Attendees	360

TOTAL VISITORS 396,761



Photo: Jen Au

EDUCATION & PUBLIC PROGRAMS



PUBLIC PROGRAMS	#	ATTENDANCE
SAM Creates	21	956
SAM Films	35	5,849
SAM Performs	20	4,330
SAM Talks	23	2,995
SAM Remix	3	6,462
My Favorite Things Tours	28	597
Tea Ceremonies	17	280
Summer at SAM & Winter Weekends	15	15,060
TOTAL	162	36,529

FAMILY PROGRAMS	#	ATTENDANCE
Family Fun Workshops	6	223
Free First Saturdays	6	3,250
Family Days & Drop-in Activities	25	7,572
SAM Camp*	15	580
TOTAL	52	11,625

*3 weeks of camp, 116 total campers

TEEN PROGRAMS	#	ATTENDANCE
Teen Arts Group (TAG)*	27	486
Art Lab Teen Workshops	5	129
Design Your Neighborhood	44	348
Teen Night Out	2	1,100
TOTAL	78	2,063

*27 sessions, TAG itself has 18 participants

*44 total sessions, 2 different cohorts

COMMUNITY PROGRAMS	#	ATTENDANCE
Community Night Out & Openings	2	2,291
Community Partner Programs	19	2,467
TOTAL	21	4,758

TOURS	GROUPS	INDIVIDUALS
Public Tours	529	8,928
Private Tours	157	4,019
School Tours*	763	19,871
TOTAL	1,449	32,818

COMMUNITY PARTNERS

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
Bike Works
Central District Forum For Art & Ideas
Earshot Jazz
Families of Color Seattle
Forterra
French American Chamber of Commerce
Friends of the Waterfront Seattle
Gage Academy of Art
Henry Art Gallery
Highline Public Schools
In My Backyard
Jacob Lawrence Gallery
Junior Asha
Ladies Musical Club
LAUNCH
MOHAI
MoPOP
Multicultural Alumni Partnership
Northwest African American Museum
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
Seattle Urban League Young Professionals
Seattle ReCreative
STG Presents
Streetwise
Tasveer
TeenTix
Women of Color Speak Out
The World is Fun
University of Washington Office of Minority Affairs and Diversity
Urban Artworks
UW Alumni Association
UW Bothell
Voices Rising
YMCA Gold and Bold
Young Professionals International Network
Young Professionals Network
Youth in Focus
YouthSpeaks



Summer at SAM, *Sculptured Dance* performance, photo: Robert Wade



BOARD OF TRUSTEES, STAFF, & VOLUNTEERS

Photo: Natali Wiseman

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In-kind

A young child with dark hair, wearing a blue zip-up hoodie, brown cargo pants, and a grey beanie, stands in the center of the frame. The child is holding a red, star-shaped balloon with white polka dots. The background is a bright yellow wall with a textured, brush-stroke-like pattern. Several other balloons are hanging from the ceiling: a white one with yellow polka dots, a yellow one with orange polka dots, a white one with orange polka dots, a green one with yellow polka dots, a white one with orange polka dots, and a white one with yellow polka dots. The floor is a light brown wood. The text "THANK YOU" is written in white, bold, sans-serif capital letters on the left side of the image.

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